

The Pulse of the Motion Picture Industry

BOXOFFICE



The newly opened Trail Theatre in St. Joseph, Mo., latest addition to the 45-theatre Dickinson circuit.

In This Issue . . .

The MODERN THEATRE

SECTION

Entered as second-class matter at the Post Office at Kansas City, Mo., under the act of March 3, 1879.

CANADIAN EDITION

OCTOBER 6, 1951

M-G-M's
**"TEXAS
CARNIVAL"**

(TECHNICOLOR)
It's Starting Off Like
a Texas Cyclone!

BOU

UP THEY GO!

That's what the
folks want—and
it's what your
box-office needs!

Pep! Vitality!
Fun! Laughs!

M-G-M's got

B-O-U-N-C-E!



Press Time Bounce! All four openings of "AN AMERICAN IN PARIS" Terrific!
Cleveland, Frisco, New Orleans, Evansville. Now watch Music Hall, N. Y.

M-G-M's
"TOO YOUNG TO KISS"
 (TECHNICOLOR)
 It's Hollywood's New
 Darling! Riotous!

NCE!

You Must Not Miss "Too Young to Kiss"!

TRADE SHOWS—OCT. 15th

All Coast Previews forecast the season's merriest romance. June Allyson disguises herself as a "kid sister" and Van Johnson can't figure out whether to spank her or kiss her!

M-G-M presents **"TEXAS CARNIVAL"** • starring **ESTHER WILLIAMS • RED SKELTON • HOWARD KEEL** with *Paula Raymond • Ann Miller • Keenan Wynn • Tom Tully*
 Color by **TECHNICOLOR** • Screen Play by *Dorothy Kingsley*
 Story by *George Wells and Dorothy Kingsley* • Music by *Harry Warren* • Lyrics by *Dorothy Fields* • Directed by *Charles Walters*
 Produced by *Jack Cummings* • An M-G-M Picture

M-G-M presents **JUNE ALLYSON • VAN JOHNSON** in
"TOO YOUNG TO KISS" • Screen Play by *Frances Goodrich and Albert Hackett* • Story by *Everett Freeman* • Directed by *Robert Z. Leonard* • Produced by *Sam Zimbalist* • An M-G-M Picture

ALBANY	20th-Fox Screen Room	1052 Broadway	10/15	2 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N. W.	10/15	2 P.M.
BOSTON	M-G-M Screen Room	46 Church Street	10/15	2 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin Street	10/15	2:30 P.M.
CHARLOTTE	20th-Fox Screen Room	303 S. Church Street	10/15	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	10/15	1:30 P.M.
CINCINNATI	RKO Palace Bldg. Sc. Rm.	16 East Sixth Street	10/15	8 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	10/15	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	10/15	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	10/15	2 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	10/15	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2311 Cass Avenue	10/15	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois St.	10/15	1 P.M.
JACKSONVILLE	Florida State Screen Room	128 East Forsyth Street	10/15	8 P.M.
KANSAS CITY	20th-Fox Screen Room	1720 Wyandotte St.	10/15	1:30 P.M.
LOS ANGELES	United Artists' Screen Rm.	1851 S. Westmoreland	10/15	2 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	10/15	12 Noon
MINNEAPOLIS	Warner Screen Room	212 W. Wisconsin Ave.	10/15	1:30 P.M.
NEW HAVEN	20th-Fox Screen Room	1015 Currie Avenue	10/15	2 P.M.
NEW ORLEANS	20th-Fox Screen Room	40 Whiting Street	10/15	2 P.M.
NEW YORK-N.J.	20th-Fox Screen Room	200 S. Liberty St.	10/15	1:30 P.M.
OKLAHOMA CITY	M-G-M Screen Room	630 Ninth Avenue	10/15	2:30 P.M.
OMAHA	20th-Fox Screen Room	10 North Lee Street	10/15	1 P.M.
PHILADELPHIA	20th-Fox Screen Room	1502 Davenport St.	10/15	1 P.M.
PITTSBURGH	M-G-M Screen Room	1233 Summer Street	10/15	11 A.M.
PORTLAND	M-G-M Screen Room	1623 Blvd. of Allies	10/15	2 P.M.
ST. LOUIS	B. F. Shearer Screen Rm.	1947 N. W. Kearney St.	10/15	2 P.M.
SALT LAKE CITY	S'Renco Art Theatre	3143 Olive Street	10/15	1 P.M.
SAN FRANCISCO	20th-Fox Screen Room	216 E. First St., So.	10/15	1 P.M.
SEATTLE	20th-Fox Screen Room	245 Hyde Street	10/15	1:30 P.M.
WASHINGTON	Jewel Box Preview Thea.	2318 Second Avenue	10/15	1 P.M.
	RKO Screen Room	932 N. Jersey Ave., N.W.	10/15	2 P.M.

**LEW
MARSH
'had a
thirst for
trouble...
and one
woman's
love!**

James

CAGNEY

PHYLLIS THAXTER

"Come Fill the Cup"

WITH **RAYMOND MASSEY • JAMES GLEASON • GIG YOUNG • SELENA ROYLE • GORDON DOUGLAS • HENRY BLANK**
DIRECTED BY
PRODUCED BY
Screen Play by Ivan Goff and Ben Roberts • Music by Ray Heindorf



"...come back
to me,
Lew!"

caption of a letter passed about in- vending they say celebration there is a sign	Others young, died yesterday McIntosh Hospital, Brook-	He with the United States Army in France. Before going to Tunellen	young man. His first job here was as a clerk in a shoe store. He
---	---	--	---

*Again
Warner's!*

RELEASE OCT. 20

TO GIVE EXHIBITORS

OF THE U.S.A.

STILL MORE 'MOVIE TIME'

GREATNESS!

**PICTURE
OF THE
WEEK**



WOW-W-W!

New heights are reached by lovely Marilyn Monroe, fastest entrant in the star sweepstakes! She'll be seen come October in 20th Century-Fox's "Love Nest" and the following month in "Let's Make It Legal." Marilyn got the go-ahead signal from Collier's recently in an important feature blog!

(Advertisement)

THE NATIONAL FILM WEEKLY

Published in Nine Sectional Editions

BEN SHLYEN

Editor-in-Chief and Publisher

JAMES M. JERAULD.....Editor
NATHAN COHEN.....Executive Editor
JESSE SHLYEN.....Managing Editor
IVAN SPEAR.....Western Editor
I. L. THATCHER.....Equipment Editor
JOHN G. TINSLEY.....Advertising Mgr.

Published Every Saturday by
 ASSOCIATED PUBLICATIONS

Editorial Offices: 9 Rockefeller Plaza, New York 20, N. Y. John G. Tinsley, Advertising Manager; James M. Jerauld, Editor; Chester Friedman, Editor Showman's Section; Lou H. Gerard, Editor Promotion Section; A. J. Stocker, Equipment Advertising; Telephone COLUMBUS 5-6370.

Publication Offices: 825 Van Brunt Blvd., Kansas City 1, Mo. Nathan Cohen, Executive Editor; Jesse Shlyen, Managing Editor; Morris Schlozman, Business Manager; I. L. Thatcher, Editor The Modern Theatre Section; Herbert Roush, Sales Manager Telephone CLEVELAND 7777.

Central Offices: Editorial—624 S. Michigan Ave., Chicago 5, Ill. Jonas Perlberg, Telephone WEster 9-4745. Advertising—35 East Wacker Drive, Chicago 1, Ill. Ewing Hutchison and E. E. Yeck, Telephone ANDover 3-3042.

Western Offices: Editorial and Film Advertising—6404 Hollywood Blvd., Hollywood 28, Calif. Ivan Spear, manager. Telephone GLadstone 1186. Equipment and Non-Film Advertising—672 S. LaFayette Park Place, Los Angeles, Calif. Bob Weinstein, manager. Telephone DUinkirk 8-2286.

Washington Offices: Al Goldsmith, 1305 National Press Bldg., Phone Metropolitan 0001. Sara Young, 932 New Jersey N.W.

London Offices: 47, Gloucester Terrace, Lancaster Gate, W. 2. Telephone Paddington 7509. John Sullivan, manager.

The MODERN THEATRE Section is included in the first issue of each month.

The PROMOTION Section is included in the third issue of each month.

Albany: 21-23 Walter Ave., M. Berrigan.
Birmingham: The News, Eddie Badger.
Boston: Frances W. Harding, Lib. 2-0305.
Charlotte: 216 W. 4th, Pauline Griffith.
Cincinnati: 4029 Reading, Lillian Lazarus.
Cleveland: Elsie Leeb, Fairmount 1-0046.
Dallas: 6125 W. Jefferson, Frank Bradley.
Denver: 1045 Lafayette, Jack Rose.
Des Moines: Register-Tribune, Russ Schoch.
Detroit: Fox Theatre Bldg., H. F. Heres.
Indianapolis: Route 8, Box 770, Howard M. Budeaux, GA 3339.

Memphis: 707 Spring St., Null Adams.
Milwaukee: 2556 N. 3rd, C. W. Kraemer.
Minneapolis: 2123 Fremont, So., Les Rees.
New Haven: 42 Church, Gertrude Lander.
New Orleans: Frances Jordan, N.O. States.
Okla. City: Terminal Bldg., Polly Trindle.
Omaha: 911 51st St., Irving Baker.
Philadelphia: 5363 Berks, Norman Shigon.
Pittsburgh: R. F. Klingensmith, 516 Jeanette, Wilkesburg, Churchhill 1-2809.

Portland, Ore.: Arnold Marks, Oregon Journal, Advertising; Mel Hickman, 907 Terminal Sales Bldg., A-17water 4107.

St. Louis: 5149 Ross, David Barrett.
Salt Lake City: Deseret News, H. Pearson.
San Antonio: 326 San Pedro, B-39280.
I. J. B. Ketrar.

San Francisco: Gall Lipman, 25 Taylor St., Ordway 3-4812. Advertising: Jerry Nowell, Howard Bldg., 209 Post St., YUkon 6-2522.

Seattle: 1303 Campus Pkwy, Dave Ballard.

In Canada

Calgary: The Albertan, Helen Anderson.
Montreal: 4330 Wilson, Roy Carmichael.
St. John: 116 Prince Edward, W. McNulty.
Toronto: R. R. 1, York Mills, M. Galbraith.
Vancouver: Lovie Theatre Bldg., Jack Drey.
Winnipeg: 282 Ruperts, Ben Sommers.

Member Audit Bureau of Circulations

Entered as Second Class matter at Post Office, Kansas City, Mo. Sectional Edition, \$3.00 per year; National Edition, \$7.50

OCTOBER 6, 1951
 Vol. 59 No. 23

PROBLEMS SEEKING SOLUTION

THE fourth annual convention of the Theatre Owners of America, held in New York last week, was of a highly constructive order. It was a more militant TOA that met and virtually no holds were barred in the tackling of problems, some old, some new, that came before the assemblage. There was even a veering into the area of film rentals, which, up to now, had been taboo at TOA conventions. The reason for this was, perhaps, the fact that new trade practice problems growing out of the antitrust decree had brought about such change in methods, such dislocations in the order of things, that film prices were sharply affected. That would seem to account for the vociferous attitude of big buyer, as well as little buyer, that came out into the open at the TOA sessions.

Emphasis was placed on six major problems:

- 1) Competitive bidding;
- 2) Multiple equal clearances and resultant print shortages;
- 3) Inequitable terms for small operations arising from the lack of consideration to local or individual conditions;
- 4) Opportunistic jacking up of rentals during the Movietime U.S.A. Campaign;
- 5) What to do about television; and
- 6) The need for and how to achieve a workable system of arbitration.

None of these problems found actual solution in the deliberations that took place and there appeared to be no concrete plan laid before the delegates, although a number of approaches to possible solutions were suggested, especially at the meeting at which distributor representatives were present. Perhaps, though, it was expected that these perennial and new problems would ultimately be solved through arbitration, the advocacy of which, again, was strongly sounded. However arbitration appears to be a long way from coming into being, judging from the reluctance, if not actual resistance, of distributors whose active participation is essential to the implementation and conduct of a workable system. Then, too, there is yet to come a getting together with Allied States Ass'n for that organization's members to accept arbitration, voluntarily, as a means for settling trade practice disputes.

Some of these intra-industry problems have been kicking, and have been kicked, around for so many years, we are beginning to wonder about the sincerity of the protestations over them. For, it would seem, at least the oldest of these problems should have been resolved by this time.

Among the newer problems there is expedited clearance and competitive bidding, both outgrowths of the antitrust decree. Bidding for runs has aggravated the film rentals problems, bringing about the multiple day-and-dating and its resultant dissipation of good product and decreasing of the patronage potential. Distribu-

tors, too, had a hand in the upbuilding of this particular problem. Shortening clearances and increasing the number of first and second runs at higher admissions scales were envisioned to net bigger grosses and, consequently, higher rentals. But it didn't work out that way. Aside from this, the higher rentals complaint stems from exhibitor clamorings for "a national sales policy," which it was expected would have a favorable result for the small buyers. But this also boomeranged.

We have always held that film rental discussions at exhibitor conventions served no purpose, because this problem could not be solved there; that this was a matter for individual negotiation in the instance of a product that has no set price or value or accurate way of determining that value. It is an unsolved problem, because the distributor seeks all that he can get, while the exhibitor seeks to pay the least possible. Neither is right in pursuing such a course, when the gain of one is at the expense of the other. There is a lack of mutuality of interest in the over-all progress of the industry when dog-eat-dog tactics obtain. That's about what it amounts to, when buyer and seller are unsympathetic toward one another's needs to make a fair profit out of their dealings with one another.

We think that in the solution of this problem there lies much of the future progress of the industry. It would be healthier, by far, if the industry derived its profits from increased theatre attendance rather than on the "trading" that exhibitors and distributors engage in with one another. The time, energy and effort now expended in making the lowest buy or getting top terms could be channeled in the direction of better selling the product and the theatre to the public. That's where this industry's profit had best come from!

Other industries have solved problems of like nature through the application of sound business logic — and of live-and-let-live practices. We think that a formula can be found—if there is a mind and a sincere desire—that will solve this pernicious rental problem. It will not be a single formula that will be all things to all situations, but a basic plan that will provide the flexibility that will allow it to be fitted to individual situations and keyed to their local requirements. This will call for some compromise here and there, on both sides of the fence. It may require adjustment from time to time to eliminate inequities. It will not be easy to accomplish, but it will prove well worth while, with lasting benefits.

This may appear to be Utopian or wishful thinking. But such a plan, such a goal can be attained through understanding cooperation—and sincerity of purpose—on the part of exhibitors and distributors.

Ben Shlyen

HOLLYWOOD IS OUT TO GREET THE U.S.A.

Industry's Ambassadors Joining With Main St. Showmen in 48 States

NEW YORK—Backed by national advertising on an unprecedented scale and the spadework of thousands of members of the industry, Movietime U.S.A. has become a reality. At the weekend about 200 Hollywood personalities were streaming out over the nation to their appointed stations with exchange areas where they will be greeted by local committees, presented to state and municipal officials and the public at various ceremonies, and begin a series of tours of adjoining territories to spread the word that there is no such wholesome and inexpensive entertainment as the movies.

50TH ANNIVERSARY AFFAIR

This national celebration of the 50th anniversary of the motion picture theatre represents the culmination of intensive effort on the part of the best brains in the industry. Its success will be measured not only in dollars and cents returns at the boxoffice and in the reception given it by the public, but also in whatever evidence it affords of the ability of the industry to set aside its individual problems and cooperate in a great national effort of undoubted benefit to all segments. Sponsored by the Council of Motion Picture Organizations, it represents every phase of activity in the industry through the

membership of the component COMPO unit organizations.

Local observances will vary widely, from proclamations by state governors, a buffalo barbecue and a fish fry, to meetings with civic leaders and motorcades through the more densely populated sections of communities. Some will be giant in size. All, it is predicted, will enlist the interest of the public and bring it closer to an understanding of what the movies stand for in American life.

Hollywood personalities, arriving by plane and train, will meet the local committees at their destinations. There Hollywood will turn over control of them to the committees, each of which has set up its own local campaign with funds raised locally. COMPO will later reimburse the committees to the extent of \$16 a day a personality.

A sample of local setups is afforded by that to be handled out of Boston. After the stars arrive there, they will be taken by motorcade to the key cities in all of New England but Vermont, which was found to be inaccessible within the time allotted, and Connecticut, which has its own setup originating out of New Haven. Each night the stars will return to Boston and each morning leave again for visits to cities in other states. Rhode Island will be the first state visited after Massachusetts. Ceremonies will be staged there at Providence and Pawtucket.

Other high points of the Movietime campaign include:

CHICAGO

A spectacular parade down State street on Saturday, October 13 will climax the star tour in Illinois. In addition to stars, the parade line will include army, navy and marine bands, special detachments of Waves and WACS, and at least 25 floats entered by Chicago business firms and film companies.

The State Street Council and the city administration have given the event their official endorsements, and the press is handling the affair with top-flight coverage.

DENVER

Movietime in Colorado swings into action October 9 with a steak dinner at the Cosmopolitan hotel attended by Governor Dan Thornton, film stars and local leaders. But the prime guests will be 63 families, one from each of the state's counties, picked in a letter-writing contest to determine the top movie-going families in Colorado. They will receive free transportation, hotel accommodations and a free dinner.

Exhibitors throughout the state will bring their local editors and radio commentators to Denver for the dinner. Each exhibitor pays the transportation bill for his guests but Movietime in Colorado will take care of the dinner and hotel bill.

NEW HAVEN

The publishers of the two Hartford dailies and a former mayor are honorary chairmen of Movietime in Connecticut, and they are

(Continued on next page)

The Personnel And Itinerary

ATLANTA: Joan Bennett, Kay Brown, James Craig, Producer Walter Wanger, Director Robert Parrish, Writer-Producer Lamar Trotti.

BOSTON: Jeanne Crain, Billy De Wolfe, Dorothy Lamour, George Murphy, James Whitmore, Writers O. H. P. Garrett and Emmet Lavery.

CHARLOTTE: Nancy Davis, Penny Edwards, Craig Hill, Producer Irving Asher, Writer Douglas Morrow.

CHICAGO: Jean Hagen, Barbara Hale and Bill Williams, Paul Harvey, Danny Kaye, Otto Kruger, Producers William Perleberg and George Seaton, Writer Sy Bartlett.

CINCINNATI: Barbara Bates, Keefe Brasselle, Dean Jagger, Edmond O'Brien, Writers William Lively and Wells Root.

CLEVELAND: Geraldine Brooks, Jeff Chandler, Director Fletcher Markle, Writers Jesse L. Lasky Jr., Harry Ruskin.

DALLAS: Dan Dailey, Greer Garson, Keenan Wynn, John Wayne, Chill Willis, Producer Jesse L. Lasky Jr., Director King Vidor.

DENVER: Anne Baxter, Spring Byington, Doris Day, George O'Brien, Raymond Welburn, Richard Widmark, Producer Bryan Foy, Writers Nathaniel Curtis and Dorothy Hughes.

DES MOINES: Macdonald Carey, Donna Reed, Producer Robert Sisk, Director John Sturges, Writer-Producer Alex Gottlieb.

DETROIT: Sally Forrest, Walter Pidgeon, Gale Storm, Producer Sam Zimbalist, Director Lewis Allen, Writer Valentine Davies.

JACKSONVILLE: Brian Donlevy, Michael O'Shea, Mala Powers, Michael Rennie, Dale Robertson, Constance Smith, Director Alfred Hitchcock.

INDIANAPOLIS: Hoagy Carmichael, Rocky Lane, Debra Paget, Forrest Tucker, Director Norman Foster, Writer Philip Epstein.

KANSAS CITY: Sheila Ryan, Scott Brady and Producer Leon Gordon.

MEMPHIS: Julia Adams, Ward Bond, Smiley Burnett, Eileen Christy, John Derek, Ricardo Montalban, Producer-Writer Anthony Veiller.

MILWAUKEE: Harry Carey Jr., William Demarest, Viveca Lindfors, Catherine McLeod, Pat O'Brien, Director George Marshall, Writer Richard Breen.

MINNEAPOLIS: Ann Doran, Dorothy Patrick, Marta Toren, Robert Young, Producer Robert Bassler, Writers Irwin Gielgud and Don McGuire.

NEW HAVEN: Wendell Corey, Joyce MacKenzie, Raymond Massey, Frank McHugh, Producer-Director Albert Lewin, Writer Oscar Bradney.

NEW ORLEANS: Fred Clark, Peggy Dow, William Lundigan, Benay Venuta, Director John Farrow, Writer Borden Chase.

NEW YORK: Dana Andrews, William Bendix, Vanessa Brown, John Carroll, Charlton Heston, Gordon MacRae, Roy Milland, Teresa Wright, Directors Frederick De Cordova and Henry Potter, Writers Allen Rivkin, Leonard Spiegelgass and Karl Tunberg.

OKLAHOMA CITY: Roscoe Ates, Tim Holt, Jean Peters, Charles Starrett, Martha Vickers, Director Al Rogell, Writer M. Coates Webster.

OMAHA: Doris Day, John Derek, Marjorie Main, Reiss Toomey, Director Roy Rowland, Writer John Larkin.

PHILADELPHIA: Richard Arlen, Wayne Morris, Zora Mangel, Claude Rains, Paula Raymond, Beverly Tyler, Producer Carey Wilson, Writer F. Hugh Herbert.

PITTSBURGH: Broderick Crawford, Dan Duryea, Ann Francis, Philip Reed, Vera-Ellen, Producer Sol Lesser, Writer Ernest Pascal.

PORTLAND AND SEATTLE: Bruce Bennett, Julie Bishop, Joseph Callala, Victor Jory, Director Ed Berns, Writers Henry Ephron and Sloan Nibley.

ST. LOUIS: Lew Ayres, Faith Domergue, Monica Lewis, Craig Stevens, Producer Sol C. Siegel, Writers Edmund Hartman and Frank Nugent.

SALT LAKE CITY: Doris Day, Jeffrey Hunter, Lucille Norman, Writers Robert D. Andrews and Robert Wagner.

WASHINGTON, D. C.: Myrna Dell, Preston Foster, Jane Greer, Jane Nigh, Debbie Reynolds, Randolph Scott, Director John Ford, Writer Virginia Kellogg.



The full-page advertisement placed in the Victoria (Tex.) Advocate by Frels Theatres, Inc., is but one example of how small town theatremen are playing their role in campaigning for Movietime U.S.A. Throughout the country, exhibitors have taken display space to sell the theatre as an institution. The copy here includes photos of Mr. and Mrs. Rubin Frels and their executives and their theatres in Victoria. The drive coincides with the 37th anniversary of the circuit.

Pulse Beats

Deadline on Schine Decree Set Back to November 5

Department of Justice agrees on postponement from October 3; seven theatres originally scheduled for disposal June 30 involved; Schine has advertised for offers.

Depositions Are Resumed In SIMPP Detroit Suit

Leonard Goldenson, Paramount Theatres chief and United Detroit vice-president, and Earl J. Hudson, UDT president, testify in SIMPP's \$8,750,000 lawsuit against Cooperative and UDT circuits.

Balaban & Katz Granted Two Months Extension

Circuit given more time to file a brief in its appeal to the appellate court from a district court's ruling against B&K's bid for longer than two weeks runs in Chicago's Loop.

Columbia's 19-Month Net Reported at \$1,498,000

Consolidated earnings statement for fiscal year ending June 30 shows profit \$483,000 below previous year; per share rate \$1.86, compared with \$2.58 in 1950.

Nat'l Production Authority To Salvage Copper

Drippings recovered from projector arc lamps in 20,000 film theatres could amount to more than 100,000 pounds yearly, according to NPA estimate.

RCA TV Theatre Equipment Set for 2 More WB Spots

Television projection system will be installed in the Warner, Washington, D. C., and the Warner in Milwaukee within next month; brings total WB installations to five.

Herb Steinberg Appointed Para. Publicity Manager

Liaison man with New York daily papers and columnists and handler of film openings, special events and star tours, named to new post by Jerome Pickman, advertising head.

Sam J. Switow Will Direct Christmas Salute Drive

Kentucky exhibitor leader chosen by board of directors of Will Rogers Memorial hospital for leadership of fund-raising campaign from November 1 through December 15.

Major Newsreels Rush Prints Of World Series Games

Movietime News, News of the Day, Paramount News, Universal News and Warner-Pathe News delivered prints the day following each of the first two games and in some cases the same evening.

Informal Moments at TOA Convention



Pictured above, top row: left to right, are Julius Gordon, Beaumont, Tex.; John Balaban, president, B&K circuit, Chicago; Morton G. Thalhimer, Neighborhood Theatre, Inc., Richmond, Va.; Ralph Ayer, Cooper Foundation Theatres, Lincoln, Neb.; David Katz, managing director, Roxy Theatre, New York; A. J. Balaban, executive director of the Roxy.

Second row: Kroger Babb, president, Hallmark Productions, Inc., Wilmington, Ohio; starlet Ginger Prince; J. B. Carpenter, Columbia Theatres, Inc., Valdeese, N. C.; L. J. Schine, Seymour Morris and Bernard Diamond, Schine circuit, Gloversville, N. Y.; Sam Irvin, Darlington Theatres, Inc., Darlington, S. C.; Jack Fuller, Columbia Theatres, Inc., Columbia, S. C.

Third row: Abraham Leff, president, Five Boro circuit, Bronx, N. Y.; Alex Schreiber, Associated Theatres, Detroit, and Paradise Theatre, Los Angeles; M. Biemond, Ord, Neb.; Henderson Richey, MGM, New York; Ralph Falkinburg jr., Lexington, Neb.; Al Stocker, New York representative, MODERN THEATRE; Orris Collins, Paragould, Ark., and Ben Shlyen, publisher, BOXOFFICE.

Bottom panel: Fred Schwartz, Century Circuit, New York; San Pinanski, American Theatres, Boston, Mass.; Elmer Brient, RCA distributor, Washington, D. C.; Walter Vincent, president, Actors' Fund; Bolivar Hyde, president, MPEF, Lakeland, Fla.; B. B. Garner, Talgar Theatre Co., Lakeland, Fla.

Little Guy's Troubles To Get TOA's Ear

By J. M. JERAULD

NEW YORK—When Tom Ribble of Albuquerque inquired on the fourth day of the Theatre Owners of America convention what he could report back to his fellow New Mexicans on the accomplishments of the convention he may have started a chain reaction.

Before the evening banquet started about three hours later the directors had decided studies should be made of local exhibitor problems at the grass roots level. Mitchell Wolfson, the new president, and Gael Sullivan, executive director, will make six regional visits during the year to find out what is troubling exhibitors.

MANY TO ATTEND ALLIED MEETING

This was the first reaction. The second has been a large number of requests from exhibitors for permission to attend the Allied States Ass'n convention at the Biltmore hotel late this month.

Ribble's question was probably the first of its kind in the history of exhibitor conventions. At least, none of the older members of TOA, who had been members of its predecessor the MPTOA, could remember anything like it.

It might not have stirred so much excitement if it had not been preceded by a general realization that exhibitors were confused by the rapidly shifting problems brought about by the consent decree.

Before the start of the convention Wolfson and Sullivan told the trade press that Alfred Starr's keynote speech would have an optimistic note, but would call for a thorough discussion of all the current problems—competitive bidding, print shortages, arbitration, percentages and multiple equal clearances. Starr came up to expectations.

It was clear that he was acting as spokesman for exhibitors everywhere who wanted to let off steam.

Most of the steam was let off in separate committee meetings. All members were welcome to all committee meetings, but there were six or seven of them on simultaneously and many of the delegates received their first information on the sessions at the Thursday afternoon meeting.

Summarized the principal reports were:

1. Drive-Ins—Jack Braunagel urged peace-

ful discussions of problems between closed and open theatre operators and asked drive-in operators to support Movietime U.S.A.

2. Public Relations—Exhibitors should keep their theatres in top condition, should take part in community movements and should check the copy of syndicate writers and radio commentators.

3. Concessions—Establishment of a service agency, elimination of price-marking on confections and other innovations were urged.

4. Movietime U.S.A.—Approved with the addition of "appropriation" to the campaign slogan so that it would read: "Inspiration, Preparation, Appropriation and Perspiration."

5. Equipment—Screen illumination was not up to par, the committee reported. All exhibitors were urged to join in the saving of copper drippings.

6. 16mm—The committee reported that illegal use of 16mm had decreased.

7. The legislative committee urged all exhibitors to join in contacting members of Congress on the tax bill.

The most important committee discussion the previous day had been the exhibitor-distributor relations committee which was attended by all the major company sales managers. They discussed competitive bidding, print shortages and other vital topics.

SEEK ARBITRATION CONFAB

Arbitration was delegated to this committee a year ago, but no progress was made. The committee reported it would seek a contact with Allied.

Those who attended that session on Wednesday and the main open forum session the following day voiced a spirit of frustration.

Ribble was one of them, but he displayed no annoyance. He simply asked what he could report back to his fellow regional members. Many southern members congratulated him after the session. The question was an important topic of conversation at the cocktail party preceding the banquet.

It will come up again at a joint meeting of the Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee (TOA unit) and Allied Theatre Owners of the Mid-South.

Allied Arbitration Stand Up to Board

NEW YORK—Any action national Allied may take on arbitration will be up to the directors, who will meet before the opening of the annual convention here October 30. Other meetings may be held during the course of the convention as sentiment on various topics among the delegates becomes manifest.

Mitchell Wolfson, president of Theatre Owners of America, has been in touch with Abram F. Myers, board chairman and general counsel of Allied, since the TOA convention last week. Myers told him the problem was one for the board to decide.



Top Panel: (L to R) R. M. Kennedy, Birmingham; A. H. Blank, Des Moines; Carl Bamford, Asheville, N. C.; Dick Sachs, Chicago; Mr. and Mrs. Fred Wels, Savannah, Ga.

Second Panel: Harvey Fleischman, Miami; Irving Gandall and Fred Fink, Uhrichsville, Ohio; Jay Solomon, Chattanooga; Arthur Lehmann, Jackson, Miss.

Third Panel: Mrs. S. B. Schauvin and Mrs. D. C. Milne, Montreal; Mr. and Mrs. Irving Mack, Chicago.

Fourth Panel: M. Edelstein, Chattanooga, and Louis Goldberg, New York; M. A. Lightman jr., Memphis, and Jack Rumsey, Covington, Va.

Bottom Panel: Ray Hughes, Heavenor, Poteau, Okla.; C. L. Patrick, Columbus, Ga., and J. V. Blevins, Nashville, Tenn.; R. H. McCullough, Los Angeles; Harold S. and Dean Fitzgerald, Milwaukee.

...NOW THAT

NEW YORK

IS ALL

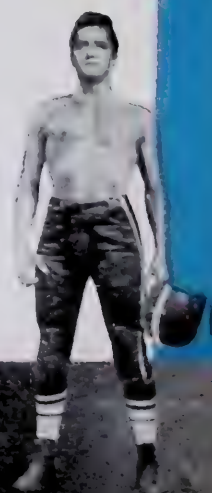
LINED UP

FOR



**keep your
eye on**

SEATTLE	COLISEUM	SEPT. 20
OKLAHOMA CITY	CENTER	SEPT. 26
INDIANAPOLIS	LOEW'S	SEPT. 26
KANSAS CITY	MIDLAND	SEPT. 26
TULSA	ORPHEUM	SEPT. 27
WASHINGTON, D. C.	WARNER	
	AMBASSADOR	SEPT. 27
SALT LAKE CITY	UTAH	SEPT. 28
DETROIT	PALM STATE	SEPT. 28
SPRINGFIELD, MASS.	BIJOU	OCT. 1
BALTIMORE	HIPPODROME	OCT. 3
MIAMI	CARIB	
	MIAMI	OCT. 3
	MIRACLE	
NORFOLK	NEWPORT	
	COLLEY	OCT. 3
DES MOINES	ORPHEUM	OCT. 3
CINCINNATI	PALACE	OCT. 3
PORTLAND, ME.	STRAND	OCT. 3
ROCHESTER	ROCHESTER	OCT. 3
NASHVILLE	VENDOME	OCT. 3
SAN ANTONIO	AZTEC	OCT. 4
BOSTON	ORPHEUM	OCT. 4
	STATE	
MEMPHIS	STATE	OCT. 4
CLEVELAND	PALACE	OCT. 4
HARTFORD	E. M. LOEW	OCT. 5
ST. LOUIS	STATE	OCT. 6
PROVIDENCE	STATE	OCT. 7
SYRACUSE	STATE	OCT. 8
BUFFALO	LAFAYETTE	OCT. 10
TOLEDO	RIVOLI	OCT. 11
MINNEAPOLIS	ORPHEUM	OCT. 11
ST. PAUL	ORPHEUM	OCT. 11
LOUISVILLE	STATE	OCT. 11
BIRMINGHAM	STRAND	OCT. 11
PHILADELPHIA	MASTBAUM	OCT. 18
CHICAGO	STATE-LAKE	OCT. 19
COLUMBUS	OHIO	OCT. 24
HOUSTON	METROPOLITAN	NOV. 8



Columbia Pictures presents SIDNEY BUCHMAN'S Production of

SATURDAY'S HERO starring John DEREK • Donna REED

with Sidney BLACKMER • Alexander KNOX • Produced by BUDDY ADLER • Directed by DAVID MILLER

Based on the novel 'E HERO' by Millard Lampell • Writer for the Screen by MILLARD LAMPELL and SIDNEY BUCHMAN

Skouras Finds Earnings Definitely on Upbeat

NEW YORK—Stockholders of 20th Century-Fox approved the divorcement plan required by the antitrust consent decree Thursday (4) by a vote of 2,047,162 to 8,160 against. A two-thirds vote was necessary to make it effective.

An amendment to the plan outlined in the proxy statement was offered so that, if a provision of the tax law now pending in congress should be passed, the company would be able to continue one company and form one new one. This would cut the reorganization expense, the stockholders were told.

A WAY TO BUILD THEATRES

Under the terms of the separation of exhibition from production and distribution, Spyros P. Skouras, president, stated, 20th-Fox can own no theatres, except in a case where exhibitors refuse to show the company's pictures. This, however, would require the approval of a court.

Stockholders in 20th-Fox will be able to hold stock in both of the new companies, unless they own one-half of one per cent of the outstanding stock or are officers.

Discussing the earnings of the company, Skouras reminded that last May he had predicted that the first half of the year would be one of the most unsatisfactory periods in the history of the company. The results confirmed his statement at that time, he said, as the consolidated net was \$1,071,000.

The outlook has improved since then. The third quarter, he predicted, will show a consolidated net between \$1,200,000 and \$1,300,000 and the final figure will be more favorable than for the third quarter a year ago which ended with net earnings of \$1,912,000, of which \$876,000 was income of prior years from countries with currency restrictions. This item will not recur in the third quarter statement this year.

In the 1951 third quarter earnings, federal income taxes have accumulated at the rate of 54 per cent since April 1.

ANTICIPATES GOOD DIVIDEND

For the fourth quarter, he said, he expected to exceed the \$2 dividend by a fairly good margin.

"It looks as if the business is definitely on the upgrade after a very disheartening start," he said.

Worldwide film rentals for the first 39 weeks of this year were only 2 per cent ahead of those for the same period in 1951, but for the third quarter alone the improvement was 8 per cent, he said.

The theatre business has also shown recent improvements, he said. For the first half of the year receipts were off about 8 per cent. In the third quarter this had been reduced to 3 per cent.

Economies have been continued, he reported. At the annual meeting in May Skouras estimated the average cost of releases in 1951 would be \$1,430,000. The results show the average will be less than \$1,400,000. The average cost in the current exhibition year is now estimated at \$1,294,000.

Success Is Predicted For Color Theatre TV

NEW YORK—Spyros P. Skouras, 20th Century-Fox president, told the stockholders at a special meeting Thursday (4) that he had flown directly from Zurich to report large-screen color television would be a success.



Spyros Skouras

The achievement was the result of 15 years of research and was full of significance, he said.

Skouras revealed new details of the color arrangement with Columbia Broadcasting system. This agreement was reached after Dr. Peter Goldmark, head of CBS research, had visited Switzerland, to see the Eldophor projection system.

The CBS color is a stopgap to speed up the process pending development of a full electronic system which has been promised by Eldophor engineers in from 18 months to two years.

Skouras said the possibilities were immense because it would make it possible for the company to put on shows like the Roxy and Music Hall in as many as 1,000 or 2,000 theatres and would draw grosses that had never been thought possible. General stimulation of moviegoing will result, he predicted.

The apparatus will not be larger than present film projectors, he promised. Fox has exclusive manufacturing and licensing rights in this country and has already made manufacturing arrangements with General Electric for manufacture and distribution everywhere, except Europe. It will have a 50 per cent interest in the European company with the Swiss interests holding the other 50 per cent.

Martina Sues for \$841,500; Says Decree Is Violated

ALBION, N. Y.—Alleging that it has not been able to obtain its share of split product as ordered in the Schine decree, the Martina Theatre Corp. has filed suit for \$841,500 triple damages against the Schine circuit and the eight major distributors.

C. V. Martina, president of the Martina circuit, said that under the decree the Capitol Theatre in Oswego was to have received 33 1/2 per cent of top product and the Pontiac at Ogdensburg 40 per cent of first run pictures, but that the theatres have received less than 5 per cent of the top films. In most of these instances, the company was required to bid for the pictures.

New Remittance Pact Becomes Operative

NEW YORK—Although unsigned, the new U.S.-British remittance agreement became operative Monday (1), providing increased earnings for American companies. Minor revisions are still being made in it and the prospect is that representatives of both groups will sign it within a few weeks and make it retroactive. John G. McCarthy, vice-president in charge of international affairs, Motion Picture Ass'n of America, has asked the British to send a representative here for the event, but it is possible that signed copies may be exchanged by mail. Ellis Arnall, president, will sign for the Society of Independent Motion Picture Producers. The pact runs two years.

McCarthy has predicted that remittances may reach the \$27,000,000 mark under the pact. He arrived at the figure by adding to the basic \$17,000,000 annual guarantee a production bonus of about \$4,000,000 under the new rate of 33 1/2 per cent, and perhaps \$6,000,000 under the Eady plan.

London has estimated that there is about \$5,500,000 in U.S. frozen funds in Britain. The method of unfreezing the money has not been made known and possibly has not yet been decided.

Ten Distributors Sign ECA Film Agreement

WASHINGTON—The Economic Cooperation Administration on Tuesday (2) announced signing of motion picture convertibility contracts with ten distributors providing that the companies will be able to convert German mark earnings from film rentals in western Germany into dollars at the current rate of exchange.

The agreements cover showings in the western zone of Germany between Sept. 1, 1950, and Aug. 31, 1951, and the contracts total \$2,177,870.

The films involved are the ones approved by ECA's film advisory committee for inclusion in the guarantee program.

Conversion is limited to the amounts specified in the contract for the approved features and short subjects and a maximum of \$25,000 per picture plus out-of-pocket dollar costs incurred in the preparation of German-language versions, and also may not exceed net receipts actually earned on the pictures.

It has been found in practice that the amounts which may be converted are usually only a small part of boxoffice receipts.

Companies covered and earnings which may be converted under the new contracts are:

Columbia, \$160,295 for five features and \$25,000 for three shorts; Samuel Goldwyn, \$99,240 for three features; Loew's, \$363,300 for nine features, and \$8,750 for six shorts; Paramount, \$312,595 for eight features and \$5,250 for seven shorts; Republic, \$59,305 for two features and \$5,000 for one short; RKO \$304,570 for seven features; Selznick Releasing Corp., \$110,555 for three features; 20th Century-Fox, \$201,640 for five features and \$11,000 for four shorts; Universal, \$251,770 for nine features and \$16,250 for ten shorts; and Warner Bros., \$233,350 for seven features.

A SPECIAL
SERVICE FOR
EXHIBITORS...

... DESIGNED
TO HIGHLIGHT
CURRENT AND
CHOICE PRODUCT

THE BOOKING OF THE WEEK

The **MAGIC FACE**

THINGS YOU'LL WANT TO KNOW

TYPE OF STORY:
Suspense exposé

CAST:
Luther Adler
Patricia Knight

RUNNING TIME:
89 minutes

HIGHLIGHTS:
War Correspondent William L. Shirer introduces real facts behind love nest murder of Hitler. Smash exploitation and exciting ad campaign put this in exceptional class. Columbia offers \$10,000 reward to "first person disproving this amazing impersonation." Check on personal appearance of \$10,000 bill for your lobby.

RELEASE DATE:
In release

DISTRIBUTOR:
Columbia

SAMPLE
NEWSPAPER
AD

SEE
LOVE NEST SLAYING
OF ADOLPH HITLER
—AFTER SHAMELESS CHAMPAGNE PARTY!



The last days and wild nights of Berlin, world sin center... when Hitler's favorites got away with murder... and worse!

The MAGIC FACE

HITLER'S WOMAN TELLS ALL—and COLUMBIA PICTURES WILL PAY \$10,000 to the first person who can authentically disprove this amazing impersonation!

starring **LUTHER ADLER • PATRICIA KNIGHT**

Written and Produced by MORT BRISKIN and ROBERT SMITH • Directed by FRANK TUTTLE • As told to WILLIAM L. SHIRER • A COLUMBIA PICTURE

TAX COLLECTOR CASTS AN EYE ON THEATRE TV BOXING BOUTS

Entirely New Concept Of Taxation Reported Under Consideration

NEW YORK—The tax collector with an entirely new concept of the nature of television pictures is waiting around the corner.

New Jersey's state athletic commissioner contends that simultaneous presentation of television pictures of a fight from within or from outside the state is a New Jersey fight and therefore taxable at the current rate of five per cent of the gross, plus five per cent of the radio, television and film rights, if the fight takes place within the state boundaries.

THEATRE A 'FIGHT CLUB'

In other words, the theatre showing the fight becomes a fight club while the show is in.

New York hasn't raised the question thus far, because the televised fights have been held within the state with the usual payments. Only two New York theatres—the Strand and Palace, at Albany—have shown fights. New York City theatres have been barred, because the boxing promoters regarded them as competition.

Twenty-six other states have special fight taxes and officials hungry for new tax sources. Forty-seven state athletic commissions are members of the National Boxing Ass'n which exchanges information on fight regulations and taxation. New York is the single holdout from this group.

The tax question first arose prior to the Robinson-Turpin fight when Abe J. Green, state athletic commissioner in New Jersey, notified Walter Reade Jr. that he would seek five per cent of the gross of the St. James Theatre at Asbury Park on the ground that the simultaneous showing of the fight from the air waves was equivalent to the fight itself within the meaning of the law.

WIDELY ADVERTISED

Reade advertised the Robinson-Turpin fight as "exclusive, sensational, television straight from the Polo Grounds . . . better than a ringside seat."

Green bases his tax claim on what he calls a "simultaneous presentation."

Like all the other theatres that arranged to use the fight, the St. James paid 75 cents per seat for the Robinson-Turpin fight and 45 cents per seat for the Saddler-Pep fight to Theatre Network Television for transmission to the International Boxing Club. The profit was pretty thin or non-existent.

Green did not actually demand payment of the five per cent at the St. James, a sum slightly over \$100, but warned he was getting legal advice and if the advice did not uphold his contention he would seek new legislation. If the state legal department rules he is right, he intends to try to collect.

Green admits that the RKO pictures of the fight were not taxable, and he also said he had doubts as to whether the General Preci-

**you don't need tickets
FOR THIS THEATRE...**



**Great plays and musical shows
come right into your home on TELEVISION**

Television is an indispensable part of your own living room. You don't need to dress up and go out to the theatre. There's no busy street to walk, no transportation or parking to worry about. If the play doesn't fit your mood, just dial a different program on your Television receiver.

As the TV audience and program constantly expands, the whole family will have an opportunity to enjoy plays of great entertainment value, and all—musical comedies, musicals, good old Westerns, love plays and a host of other good things. It's just plain, clear-cut entertainment. Simple, direct, and good.

As the program, you too can share some of the fun of great plays. Television entertainment comes into your home on time and space for you and the whole family. You can see the same program as your friends. There are many famous makes, and for most budgets, beautiful sets in harmony with modern or traditional decoration. Come join the ranks.

The Dayton Power and Light Company

Dayton Power and Light Company, Inc., 1000 Broadway, New York 10, N.Y.

PROTESTED UTILITY AD

Ernest Emerling, head of Loew's, Inc., theatre advertising-publicity, has presented this as an example of antimovie advertising which may crop up across the country. The copy was used as part of a newly launched campaign by the Dayton Power and Light Co. Immediately upon its publication, Carl Rogers, manager of Loew's Theatre, called the president of the utility company who, without argument agreed that the ad was unfair and canceled any further insertions. Emerling points out that it is entirely possible that this type of copy may be syndicated to other power and light firms and exhibitors should be on the lookout for copy of this type.

sion and Paramount tube-to-film transmissions could be taxed.

If he tries to collect, there will be a legal battle. Some states with film censors have conceded that they cannot censor television. Recognition of the difference between the two mediums has caused some of them to ask for special legislation extending their authority to TV. Some lawyers contend that a fight crossing state lines by wire or air is interstate commerce. These double contentions could get the problem into both the state and federal courts.

One of the purposes of the National Boxing Ass'n is to establish uniform rules for boxing and wrestling matches. In addition to the gross receipts taxes in 28 states, there are annual license fees in many places. The price ranges from \$5 in Nevada to \$5,000 in

Montana. Some states leave the taxation of athletic competitions to municipalities.

James Norris, head of the International Boxing Club, which stages fights in New York and many other places, says his organization has no intention of using television to put fights in more than one place at a time, although he admits that television has put a number of small fight clubs around the country out of business.

Obviously, some states and cities have been losing fight tax income to which they had become accustomed.

LIST OF STATE TAXES

The following states levy taxes on boxing matches:

Alabama, 17½ per cent of the gross; California, \$15 per month or five per cent of the gross, whichever is greater; Connecticut, 5 per cent; Delaware, 5 per cent on regular bouts and 10 per cent on championship bouts; Idaho, 10 per cent; Illinois, 10 per cent; Indiana, 10 per cent; Kentucky, 5 per cent; Louisiana, 5 per cent on bouts not under the rules of the Amateur Athletic Union; Maine, 3 per cent; Massachusetts, 5 per cent; Michigan, 10 per cent on regular bouts and 5 per cent on championship matches; Minnesota, 10 per cent; Mississippi, 5 per cent; Missouri, 5 per cent; Montana, 5 per cent; Nebraska, 5 per cent; New Hampshire, 3 per cent; New Jersey, 10 per cent, but the state athletic commissioner may reduce it to 5 per cent for championship bouts; New York, 5 per cent; North Dakota, 5 per cent; Pennsylvania, \$25 to \$250 per bout depending on the seating capacity of the arena; Rhode Island, 2 per cent on the first \$1,000 and 5 per cent on anything over; South Dakota, 10 per cent; Texas, 3 per cent; Vermont, 5 per cent; Virginia, 5 per cent; West Virginia, 5 per cent; Washington, \$25 per match; Wisconsin, 5 per cent, and District of Columbia, 10 per cent.

States not mentioned either have no tax or have the same tax for boxing, motion pictures and other forms of amusement.

In Massachusetts, Nebraska and Rhode Island, the law states that if boxing is part of a program having other entertainment, the authorities may determine the portion of the total receipts available.

In New Jersey an additional tax of 5 per cent may be levied on money received from the lease or sale of television, radio or film rights. This is not the section of the law upon which Green is basing his demand.

August Ticket Tax Take Highest Since Nov. 1950

WASHINGTON — Federal admission tax collections in August, reflecting July box-office receipts, rose sharply to the highest level for any month since November 1950, the Treasury department revealed in its monthly report issued on Monday (1).

The August 1951 admissions tax collections reached 34,142,531, compared to 28,620,413 in July and \$31,606,356 in August of 1950.

THE CROWDS



DAVID AND BATHSHEBA
Technicolor

ARE BACK



PEOPLE WILL TALK

THANKS TO



THE DAY THE EARTH STOOD STILL

20TH



MEET ME AFTER THE SHOW
Technicolor

CENTURY - FOX



NO HIGHWAY IN THE SKY

and they'll keep
getting BIGGER and
BIGGER and
BIGGER
when you play

THE DESERT FOX

LET'S MAKE IT LEGAL

ANNE OF THE INDIES

Technicolor

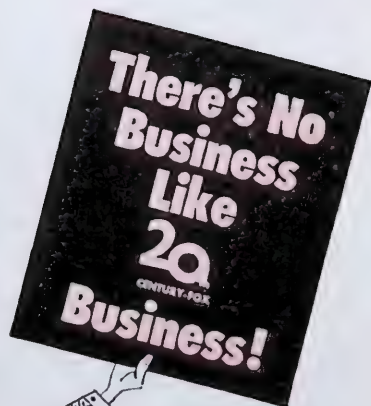
GOLDEN GIRL

Technicolor

and coming...

KANGAROO

Technicolor



Allied's Registrations Now Top 300 Mark

NEW YORK — Three hundred exhibitors had registered for the national Allied convention by Thursday (4), including many non-members, some as far away as Montana, according to Wilbur Snaper, convention chairman. He said that all exhibitors attending can participate in all discussions, including those of the film clinics, and that the press will be welcome at all meetings except the clinics. As in the past, committee meetings will be avoided unless found absolutely necessary.

The board of directors will meet October 28 and 29. The convention proper will open October 30 on the Cascades roof of the Hotel Biltmore, with registrations in the morning followed by a luncheon at which Francis Cardinal Spellman will deliver the invocation and which will be attended by major company presidents. At the first business session that afternoon there will be the keynote speech by a speaker to be announced in a few days, and an open discussion.

The first film clinic will be held Wednesday morning, followed by panel discussions in the afternoon in which distributors will participate. There will be a noon fashion show for the women at Toots Shor's. Another film clinic will follow Thursday morning and there will be an open forum in the afternoon. Sixty per cent of the convention will be devoted to trade problems.

Exhibitors planning to see Broadway shows are asked to make their requests for tickets to Snaper in advance.

Trade show booth space has been sold out. At least two manufacturers of large-screen television equipment will demonstrate their products in miniature theatres. There will be a lounge and bar on the floor.

Skiatron Pay-as-You-See TV System Gets a Test

NEW YORK—Preliminary tests of the Skiatron system of Subscriber-vision will start over WOR-TV Thursday (11) and continue daily for 30 days from 11:15 a. m. to 12:15 p. m. and Saturdays from 11:15 p. m. to 12:15 a. m., according to Arthur Levey, president of Skiatron. These will try out a new simplified decoder for attachment to home television sets to clear up the scrambled images, and will not be the public tests on a larger scale which Skiatron expects the Federal Communications Commission to authorize.

Timothy O'Brien, a Skiatron director, was in Hollywood over the weekend arranging to show the films of some independent producers. Levey said he had been promised the cooperation of the Society of Independent Motion Picture Producers, and that O'Brien would see Samuel Goldwyn, David Selznick and Walter Wanger, among others. After that the majors will be approached. He has been promised the rights to shoot more college football games, and will try to show parts of stage plays and operas. The Saturday evening shows will present live talent. All proceeds will be donated to the American Red Cross.

Decca Head Negotiating For 130,000 U-I Shares

NEW YORK—Milton R. Rachmil, president of Decca Records, has been negotiating with Leo Spitz and William Goetz for the 130,000 shares of Universal Pictures Co. which they acquired when they took charge of production.

No price has been agreed upon, it is said, and the best offer made to date by Decca has been \$15 per share. The stock closed at \$14 on the New York Exchange Wednesday (17).

The company has 960,498 shares outstanding.

Just why Decca, one of the most successful record companies in the business, should want to get a large block of Universal stock has film observers mystified. Bing Crosby is a heavy Decca stockholder.

If Decca should acquire the 130,000 Spitz-Goetz shares, it would be the second largest individual stockholder. J. Arthur Rank holds 134,375 shares.

The company's financial position has been improving steadily for more than a year. For the fiscal year ending Oct. 28, 1950, the net was \$1,355,886. For the previous fiscal year there was a loss of \$1,125,851. During the first 39 weeks this year the net after taxes was \$1,675,000.

Snader Productions Names 5 Sales Representatives

NEW YORK — Snader Productions has named east and midwest sales representatives and closed a deal with National Screen Service to handle the physical distribution of the nine Alexander Korda for U.S. release, according to Oliver A. Unger, national sales director.

Charles Rich will be sales representative for the Cleveland territory and Abe and Charles Teitel will handle the Chicago and Milwaukee areas. Edward Ruff and Mack Farber will handle sales for the Boston-New Haven area. Peter Horner has been named executive assistant to Unger.

Unger also made title changes on four of the Korda British-made pictures for release in the U. S. "The Man in the Dinghy" is the new title for "Into the Blue," "The Courtney Affair" is the new title for "The Courtneys of Curzon Street," "Hour of Glory" is the new title for "The Small Back Room" and "The Small Voice" has been retitled "The Hideout."

Stanley Kramer Buys Rights To Roosevelt Biography

NEW YORK—Stanley Kramer has bought the rights to the life story of ex-President Franklin Delano Roosevelt, according to Mrs. Roosevelt, who will collaborate on the film, to be made for Columbia release. Kramer said it will be at least three years before the film can be completed because of the amount of research involved.

Virginia TOA Protest Brings Tax Change

WASHINGTON—Denial of more than one surtax exemption or one excess profits tax credit to any group of affiliated corporations, as incorporated in a provision of the house-passed 1951 tax bill, was eliminated by senate-house conferees on Wednesday (3).

The Virginia Theatre Owners Ass'n opposed the provision at hearings before the senate finance committee on the grounds that many circuits had each theatre incorporated separately to get this tax benefit. They argued that removal of the benefit would reduce capital investment in exhibition, and the senate finance committee apparently saw merit in the Virginia TOA arguments.

The senate committee killed the provision, and the action of the senate-house conference on Wednesday effectively removes it from the new tax bill.

Services at Drive-Ins Big Success in Iowa

DES MOINES—Two northwest Iowa church groups are pioneering the field of Sunday church services in drive-ins. Featuring the "come as you are" freedom of dress and similar attractions of outdoor services, the churches are finding a ready response among churchgoers and vacationers. Drive-in services were started at the opening of the 1949 summer season at Iowa Great Lakes by the Rev. W. Gordon Smedsrude of Evangelical Lutheran church, Milford, at the Lakeland Drive-In there.

Last June 10, Storm Lake's Presbyterian Men's council started holding services in the Corral Drive-In and the venture's success has led the council to start making plans already for next summer's services. At Milford, the Rev. Smedsrude arranged with the owners of the Lakeland, on Highway 71 north of Milford, for the use of facilities each Sunday at 9 a. m. Capacity crowds attended throughout the first season and popularity of the services continued through the second year under the Rev. R. W. Saethre, with crowds of 300 to 400 persons attending regularly.

He plans a full schedule of services from Memorial day through Labor day next year. The opening program at Storm Lake drew cars from 12 counties and a house trailer from Texas. A peak number, estimated at 800, turned out to hear the Rev. Robert Kleser, blind pastor of Fourth Presbyterian church, Springfield, Ohio.

Earl I. Sponable to Receive Two SMPTE Awards

HOLLYWOOD — Earl I. Sponable, 20th Century-Fox technical director, will be honored at the semiannual convention of the Society of Motion Picture and Television Engineers October 15-19 here, according to Peter Mole, president. Sponable, a SMPTE past president, will receive both the society's progress medal and the Samuel L. Warner memorial award for his achievements, particularly in the fields of sound-on-film, color film and large-screen television.

Australians Try a New Seat-Selling Angle

Not Grosses, But Unsold Seats Used As Basis for Unique Managers' Contest

SYDNEY—Greater Union Theatres, the largest circuit in Australia, has just finished the first 26 weeks of what is believed to be the first business-building drive of its kind in the film business.

It was a contest to sell more seats with prizes running to about \$14,000.

Selling seats is a term used often in the past in theatre circuit drives in this country, but the custom has been to put emphasis on individual picture campaigns rather than on overall results.

Differences in runs, differences in theatre sizes and locations and other factors which sometimes complicate prize awards in contests didn't count. Every manager was on his own in developing ways of securing more patrons.

SET BASIS FOR COMPARISONS

Managers were told that their average weekly attendance quota was averaged out of the ten best trading weeks during the April-September period of 1950. The weekly unsold seat quota was fixed on this. The man who did the best job of reducing his unsold seats could—and did—claim a prize every one of the 26 weeks.

(Note: April-September is the fall-winter season in Australia.)

Norman B. Rydge, chairman of the board of directors of Greater Union Theatres, looks on theatre problems from a national, or commonwealth, point of view. In addition to operating companies engaged in all branches of the film industry—production, distribution, theatre supplies, etc.—he owns hotels and other enterprises.

He was disturbed because the national income had jumped from 814 million pounds in 1939 to 2,265 million pounds in 1950. In the same period the film industry's income had increased from ten million pounds to only 13½ million pounds.

In other words, during a 12-year expansion period theatre income had declined from 12.2 per cent of the national income to approximately 5.5 per cent.

Only one-third of the seats were being sold by theatres on an average, month after month.

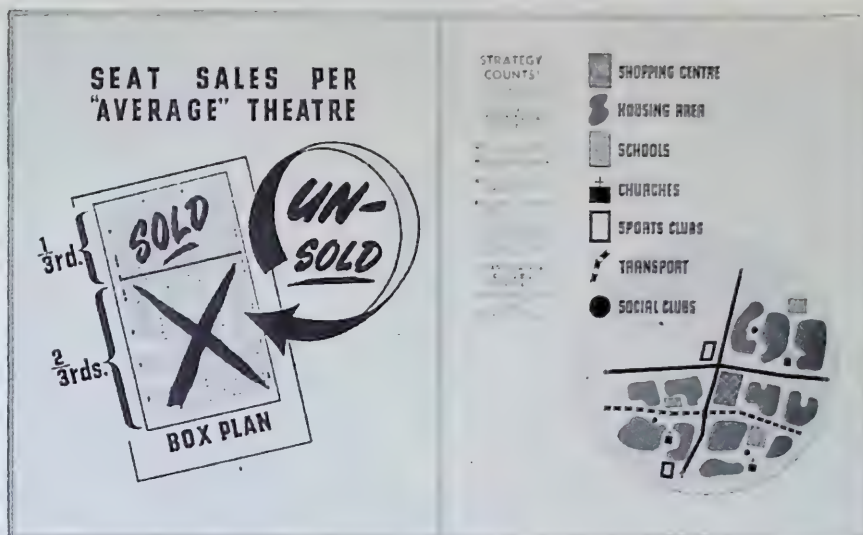
NOT GROSSES, BUT SEATS

He came to the conclusion that in the past "we showmen have approached our business-getting problem from the wrong angle.

"Competitions among theatre managers have been predicated on grosses, yet it is obvious that buying and booking of programs is handled from a central-circuit buying office, and with admission prices stabilized, the manager is in no position to affect the intake in terms of money. True, he can protect the net profit by proper control of expenses, but that is all.

"On the other hand, there is a great deal every theatre manager can do to step up the number of seat sales. Every day he starts off with a given quantity of empty seats to sell. How many seats remain unsold after the day's trading is the true yardstick of successful operation.

"By daily alerting the manager to the percentage of unsold seats in his house, and by



The Australian circuit used a variety of bulletins as campaign pieces for theatre personnel. Bulletins carried little of the details, left most of the selling job to the ingenuity of the individual managers. The big point stressed was the percentage of unsold seats in each theatre. The bulletin at the right emphasized the need to study each neighborhood, its residents, institutions, etc., and to point advertising and publicity at these special interest groups.

offering, as we are doing, a bonus for every one per cent reduction of his UNSOLD QUOTA, we have found the right stimulant for sustaining constant sales-pressure."

In Australia there is no television, the number of automobiles per 1,000 of population is far below the United States and there are great distances between cities, but along with an enormously increased national income has come increasing competition for theatres.

"If the industry is to make headway against the receding tide of falling attendance," Rydge states, "and if the industry is to turn

back the masses to the boxoffice, then, surely, this is the right method of attack. For by this means every theatre takes daily stock of its seat sales and strives to fill a few more empty seats than yesterday.

"From our initial experience we have found that this is something every manager understands, and quickly builds up an enthusiasm. Supervisors report to district management, not how much money came into the box-office, but how many seats were sold, and how many remained unsold."

The first 26 weeks of the competition ended September 30, but Rydge, quoting Winston Churchill, said: "It merely marked 'the end of the beginning.'"

"Whilst there are good pictures to sell and seats to fill there must be no respite to first-class showmanship. At least, that is the way we see it in our Greater Union organization."

The first phase of the contest ran from April 1 to September 30—from early autumn to spring in the southern hemisphere. Australian winters are not extreme by northern United States standards, so this is one of the best exhibition seasons.

There was plenty of showmanship in the method of announcement. Because the circuit includes 150 theatres and operates in all parts of Australia, the publicity was national in scope.

Business was good when it started; it was better when it finished. The campaign preceded plans for Movietime U.S.A.

The campaign manual had slogans that were repeated constantly: Sell More Seats! Meet 'em, Greet 'em, Sell 'em, Seat 'em.

That embraced a lot of sound managerial advice without being verbose.

British Empire Films and National Theatre Supply Co., both Rydge concerns, also went into sales drives at the same time.



NORMAN B. RYDGE

THE FLAMING LOVES... THE FIGHTING FURY

...of a

swashbuckling

captain

of a crew

of rogues!



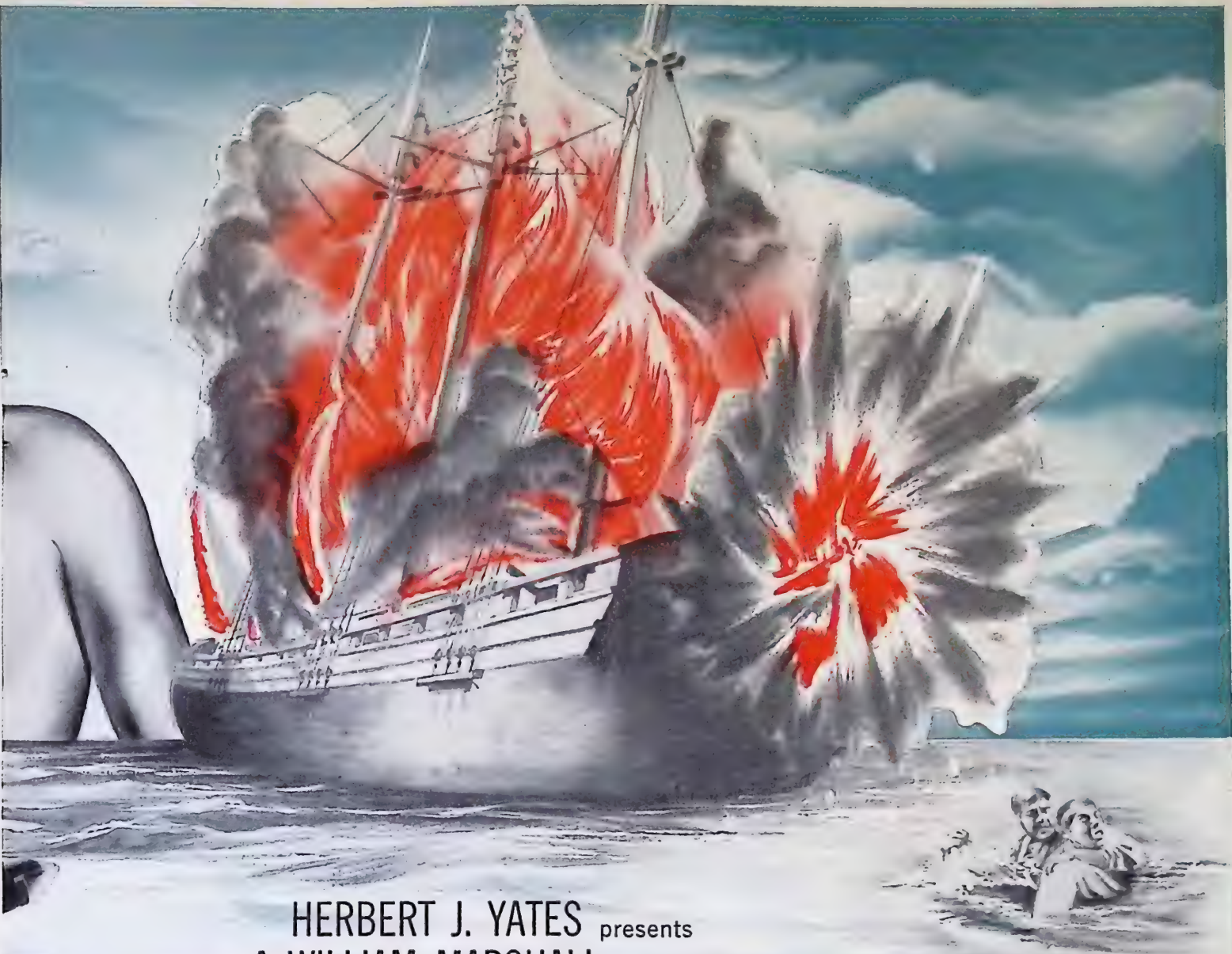
ERR
THE SCREEN'S

ADVENTURES OF

Screen Play by **ERROL FLYNN** •

A REPUBLIC

REPUBLIC PICTURES CORPORATION



HERBERT J. YATES presents
A WILLIAM MARSHALL production
starring

OL FLYNN • MICHELINE PRELLE

GREATEST ROMANTIC STAR

THE BEAUTIFUL TALENTED INTERNATIONAL STAR

with VINCENT PRICE • AGNES MOOREHEAD
VICTOR FRANZEN

CAPTAIN FABIAN

Produced and Directed by WILLIAM MARSHALL

PRESENTATION

• HERBERT J. YATES, PRESIDENT

Men and Events

By JAMES M. JERAULD

They're Talking

CURRENT unrest among small town circuit owners and independent operators is reaching the point where it might erupt into a new alignment of exhibitor organizations.

National Allied has always claimed to be more sensitive to the problems of independents than to circuits. A few years back it developed the Caravans which exchanged sales information and later developed into confidential exchanges of information on film rentals. Last year it started "clinics" at which exhibitors in different size classifications discuss their mutual problems.

There is a difference of opinion as to how effective these have been, but no doubt they have created an impression. Many exhibitors feel better after unburdening their complaints before their fellow exhibitors.

For many years the MPOA sent out bulletins in which trade problems were brushed off lightly while Allied took pot shots at what it called distributor control. The Theatre Owners of America emerged as one of the results and the output of resolutions increased.

Then business slowed down. Divorced circuits began to disagree with major distributors about rentals. The Korean war and rearmament shot prices skyrocketing. The clearance system cracked up. More and more exhibitors got first or earlier runs by bidding. Because the distribution companies had formerly received most of their profits from their theatres they had to put on new sales pressures.

Now it's a free-for-all. The small town operators don't go to conventions to have fun; they go to find out what can be done about their problems, and they return home with critical reports.

From the start of the TOA convention Sunday (23) it was evident to the casual observer that the board of directors wasn't going to set up a slate of officers without considering the "sticks," as one exhibitor expressed it; Monday it became apparent that any efforts to choke off debate on trade practices were headed for the rocks.

When delegates were asked if they wanted to "throw the trade press to the hell out" the chairman expected unanimous approval but got silence. When he tried the next day to tell the press all stories would have to be submitted to Herman Levy for approval he nearly broke up the meeting, and from that time on the convention was out of control.

Anybody who had anything to say said it, and some of the remarks sounded like an old-fashioned Allied meeting.

Morton Thalheimer insisted a trade association should be set up to exchange information for the benefit of exhibitors on operating methods, film rentals and everything else connected with the business. He had done this before, but very few have ever given his proposal serious consideration.

Some of the leaders—Charles Skouras, Sam Pinanski and others recognized revolt

was in the making and that some fast work had to be done to prevent the independents from deserting and leaving TOA as representative of large circuits alone. They did their best.

Both national organizations now discuss the same things in the same way and they have had to work together on a number of problems—taxation among them—in the past two years.

Three years ago only one man, Harry Brandt, was talking about a merger of exhibitor groups. Now there are a number of important figures who favor it, but don't want to make the first public move.

TV for Drive-Ins

SOME salesmanship is subtle. Both RCA and Paramount had smart men working on their television projector displays at the TOA convention exhibits.

Most of the theatre installations to date have been the RCA director projection apparatus. The engineers in charge of the exhibit pointed out the simplicity of their barrel-like apparatus and the small space the control panels occupied. If anybody inquired about the apparatus that steps current up to 65,000 volts there was a polite explanation, but it wasn't there to see.

At the Paramount exhibit the explanations were equally bland and polite, with an added touch of salesmanship. They pointed out that the Paramount projector could be used in drive-ins and no other apparatus could throw an image that far.

If any exhibitor happened to comment on the amount of space required, it was explained promptly that the tube-to-film set-up and developing equipment didn't have to be in the projection room. The film could run through a pipe. Paramount also gave twice daily demonstrations.

Some of the curious exhibitors asked how long it would take to get delivery, and they did not find out. There's no assembly line on that kind of apparatus. Nathan D. Golden, the government expert, told the exhibitors it required 300 pounds of copper for one piece of equipment and that the copper scarcity had become so acute it was affecting projector carbon deliveries.

Theatre Improvements

MITCHELL WOLFSON says that marginal, or so-called fringe theatres, either have to modernize or go out of business. He pointed out at the TOA meeting that stores are modernizing constantly and are finding it profitable, and where theatres have done it grosses have gone up.

His words are especially impressive, because his circuit probably has as great a proportion of up-to-the-minute houses as any in the country. He not only has two of the most beautiful houses in America; he also has a number of smaller ones that are credits to their neighborhoods.

Approaching the same subject from a different angle, Henry Reeve of Menard, Texas, said: "My house is the Radio City Music Hall of my town. I like it that way."

A Psychiatrist Finds

'Movies Have Almost Nothing to Do With A Child's Attitudes'

MEMPHIS—The child is too much of a realist to let movies influence his behavior very much. And he is too much of a moralist to enjoy films where sin and shame triumph over good and honor.

These are the conclusions of a well-known experimental psychologist in Memphis, Dr. Hudson Jost, associate professor of psychiatry at University of Tennessee. He presented these conclusions at a meeting of the Better Films Council.

"Movies have almost nothing to do with a child's attitude," he said. "That was the conclusion we drew after making an experimental test to see some of the various stimuli affecting the behavior of children. The first evidence we have is that children can understand only what their past experiences permit them to understand."

• • •

Dr. Jost said there were a lot of things adults consider as evil for which the child has hardly any concept. As an example of this, he cited a movie in which the "concept of death" was prevalent. A small girl saw the movie and was questioned. Instead of talking about the dominating theme, death, she gaily recounted the happy and cheerful scenes in the film.

"The good ones always win and the bad ones lose for the child," Dr. Jost said. "If Hopalong Cassidy ever got hurt, we would have a real traumatic experience in our household."

Movies even fulfill definite psychological needs of the child, he said. "They serve as good escape mechanisms for the child," he said. "They get him away from the often humdrum existence for a while. He's a pretty good realist, though. He is usually able to come back to reality with a bang."

"Movies also give children an outlet for their hostilities. A child realizes early in life that he cannot always do some of the things he'd like to do, such as saying what he sometimes thinks of his parents. But he can go to a movie and identify himself with the hero and take it out on the villain. It's a good release."

• • •

Dr. Jost said that many people have made a scapegoat of movies, blaming them as being responsible for much of the juvenile delinquency in America today. But he feels that movies took a very far back seat to such more important factors as the home, the attitudes of parents and the neighborhood.

Dr. Jost, summing up, said the mentally healthy child will be able to deal intelligently with all kinds of movies and the thrills and tensions and stimulations that come from many of them. And in the end he will do a pretty good job of selecting the type of films he ought to see, regardless of adult guidance.

Exhibitors here were very much impressed with Dr. Jost's statements and intend to use them to answer those critics who contend movies are bad for kids.

To All You Handsome
Theatre-Owners



Darling, How Could You!

You couldn't help doing swell
business with **PARAMOUNT'S**
wonderful comedy that will
give your customers the best
laughing-time-of-their lives!
It's the midnight affair that
rocked Washington Square . . .
all about a married gal
(that's me), a fascinating
bachelor and a blonde he hid
in the closet.

Let's have a date soon!

Joan

And, darling, how could you
delay dating all those other
wonderful **PARAMOUNT** hits
like "A Place In The Sun",
"Here Comes The Groom",
"Rhubarb" and "Crosswinds"!



starring
**JOAN
FONTAINE**
**JOHN
LUND**
**MONA
FREEMAN**
**PETER
HANSON**

Produced by **HARRY TUGEND**
Directed by **MITCHELL LEISEN**
Screenplay by **Dodie Smith**
and **Conrad Saperstein**
From the play, **ALICE SIT AT THE FINE**
by **James M. Barrie**



IT'S MOVIE TIME USA

Not Para.-Controlled, F&M Tells the FCC

WASHINGTON—The five theatre corporations attempting to intervene in Federal Communications Commission hearings on the proposed merger of United Paramount Theatres and American Broadcasting Co., denied through their attorney, Russell Hardy, that in all cases their stock was owned by Fanchon & Marco.

Hardy, submitting a brief answering UPT-ABC's opposition to their intervention, said that Fanchon & Marco owns the stock of only four of the five corporations.

The five corporations concerned are: Partmar Corp., Los Angeles; St. Louis Amusement Co., St. Louis; Eden Amusement Co., St. Louis; Paramount-Hollywood Theatre Corp., Hollywood; Cabart Theatres, Long Beach, Calif. The brief did not identify which Fanchon-Marco was disclaiming, but Hardy said privately it was Cabart.

The five corporations also vigorously answered many other points in the UPT-ABC opposition.

NEVER OPERATED WITH UPT

Despite UPT-ABC assertions, Hardy said, Fanchon & Marco has never operated theatres either in conjunction with or in competition with United Paramount Theatres.

Fanchon & Marco, the brief stated, "has had a real estate lease of a theatre in Los Angeles from a corporation whose stock has been acquired by United Paramount. The relationship between Fanchon & Marco and that corporation has been that of landlord and tenant. Fanchon & Marco owns 50 per cent of the stock of a corporation which operates a theatre in Hollywood. The other 50 per cent of the stock has been acquired recently by United Paramount in violation of

contract, in violation of the charter of the corporation, in violation of an injunction, and in violation of the antitrust laws.

"Because of the unlawful monopoly of which the corporate predecessors of United Paramount have been adjudged guilty, the only way in which Fanchon & Marco could have engaged in the motion picture exhibition business in Hollywood was to give Paramount half of the stock in the enterprise and to submit to a series of unlawful restrictions for the benefit of Paramount. In no sense, however, has Fanchon & Marco operated that business 'in conjunction' with Paramount.

"Fanchon & Marco has never operated any theatre in competition with United Paramount or its predecessors. United Paramount has been and is attempting to exclude Fanchon & Marco from operating the theatres in Los Angeles and Hollywood, and to acquire those theatres for its own use.

'FEARS' TV DISCRIMINATION

"If that shall be accomplished, and the proposed merger shall be approved, the merged corporation will supply television broadcasts in the Los Angeles area exclusively to those theatres when operated by it, or subject to unlawful preferences and discriminations against Fanchon & Marco and all other theatres in the area, like those which the Paramount predecessor granted for motion pictures to the Paramount theatres in other parts of the country.

"The lawful right and actual ability of Fanchon & Marco and other theatre operators to compete in the exhibition of television broadcasts will then be very greatly or wholly destroyed."

CLAIM INTERVENTION RIGHT

As to the UPT-ABC argument against the right of the five corporations to intervene on the grounds that they are not TV licensees and are not seeking the same television privileges sought by UPT-ABC, the brief said the statement was true but that the five corporations' "business and property and lawful rights will be vitally endangered if the applications of the merger corporations shall be granted. We respectfully submit that in these circumstances, the intervention rule of the commission should not be narrowly construed to apply only to competing applicants . . . the presence of one or more representative parties, ought to be of great assistance to the commission; and we submit that the exclusion of all would deprive the commission of correct and helpful information and views which should be received and considered by it."

Finally, as the UPT-ABC argument to the effect that if the five corporations were allowed to intervene so many other exhibitors would demand similar rights that the hearings would be "unduly complicated," the brief said, "no other theatre operator has applied for intervention, and if they shall do so, the commission in the exercise of the discretion which it has in this regard may properly limit the number to typical and representative parties."

Movie-a-Week Club Bow At 20 L.A. Area Houses

LOS ANGELES—Claiming a nucleus roster of approximately 20 theatres in this area, the "Movie-a-Week Club" has been organized with the announced goal of stimulating lagging attendance by allowing members to go to the movies on courtesy passes provided each member brings a paying adult guest along.

At present its activities apparently are being confined to recruiting independent neighborhood houses throughout the southland area, since a club spokesman said the project has not been discussed with Fox West Coast, the territory's largest circuit, or any of the other major theatre chains. Likewise, an official of the Southern California Theatre Owners Ass'n told BOXOFFICE that that organization had not been contacted by the club for its official approval and/or support.

Sponsoring the venture are Paul Erdos, who has had experience in the local exhibition field; Paul Abbott, western district supervisor for the Pacific Concessions Co., and Dan Lundberg, a radio and TV commentator.

The plan calls for club members to pay annual dues of \$2, for which they receive 52 courtesy passes good at any member theatre. They are required to pay the federal amusement tax on the passes and must bring an adult guest who pays the prevailing admission rate. Members also are expected to fill out "critics' forms" included with the passes, so that the club may issue consensus opinions on current product.

Participants said to have been signed to date include the Hitching Post in Santa Monica; the Colorado, Pasadena; two houses in Glendale, and local theatres including the Marcal, San Carlos, Allena, Cinema and others.

John Wolfberg Illness Delays Antitrust Suit

DENVER—Because of the illness of John Wolfberg, one of the partners in Cinema Amusements, Inc., the case of Cinema against RKO, Loews, Inc., and 20th Century-Fox has been set for January 7. Originally set for September 24, then tentatively set for October 2, the date was changed when it was evident Wolfberg could not be present for the opening of the trial. Cinema is asking \$1,000,000 damages because of losses said to have been sustained after Cinema took over the Broadway. Cinema operators say they were not able to buy films for the proper run and at the proper prices.

Bergman Named Publicity Chairman of Brotherhood

NEW YORK—Maurice A. Bergman, in charge of public relations for Universal-International, has been named publicity chairman of Brotherhood week for the motion picture industry during the forthcoming year by George Skouras, general chairman.

Brotherhood week in 1952 has been set for February 17-24 by the National Conference of Christians and Jews.

This Survey Finds TV Helping Drive-Ins

Pittsburgh—Owners of television sets in this area attend drive-in theatres more often than those who do not own TV sets, a survey by Gulde-Post Research of Pittsburgh showed this week.

C. F. Ackenheil, director of the survey, said reasons for this were: (1) TV families have more automobiles than non-TV families; (2) TV families have more children and with most drive-ins admitting children under 12 free, there is a greater tendency to attend the outdoor theatres.

Most important factor, however, the survey pointed out is that television is changing activities of many persons from "participation activities" to "spectator entertainment." Many persons have switched from "doing things" to "watching things," and Dr. Ackenheil said both entertainment and sports businesses can thank the television industry for building a "spectator entertainment complex" in the American mind.



GET THE STAY-AWAYS

WITH

FRAMED

Displayaways

CAPITOL
NOW SHOWING

The great living love story of today's generation!

Bright Victory

ARTHUR KENNEDY • PEGGY DOW

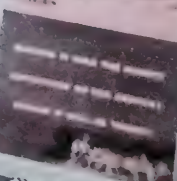
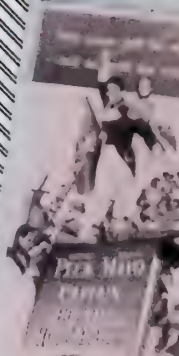
JAMES EDWARDS • WILL GLIER • JOHN HUDSON • JULIA ADAMS

REGENT
NOW SHOWING

"THEY ALL RAN AFTER THE FAIRBANKS WIFE"
and you never thought it much in your life!

FAIRBANKS
DONLAN

PATIO THEATRE
NOW SHOWING



NATIONAL *Screen* SERVICE
PRIZE BABY OF THE INDUSTRY

Technicolor Expanding; Up Output 50 Per Cent

NEW YORK—Technicolor Motion Picture Corp. is about to start a \$2,000,000 laboratory expansion program in two stages. The first will increase capacity by about 60,000,000 feet of positive prints per year, and the second, which may go into operation in 1952, will provide a further increase of about 140,000,000 feet of prints per year.

When the program has been completed the present capacity of Technicolor, which is approximately 400,000,000 feet of positive prints, will be increased by about 50 per cent to about 600,000,000 feet per year.

The completion of the second stage of the proposed enlargements will depend upon the ability of the company to acquire permits for materials and construction.

Decision to undertake the expansion was reached at a meeting of the directors here. Dr. Herbert T. Kalmus, president, left for the coast after the meeting to consult with John R. Clark Jr., his assistant.

When Dr. Kalmus came back from Europe during the summer he said Technicolor stood ready to enlarge its laboratories if the major producers would guarantee that they would use the facilities to capacity. He made no comment on whether or not these guarantees had been forthcoming.

He simply stated that it was the company's policy to make deliveries as fast as possible



DR. HERBERT T. KALMUS

and at the best possible prices "consistent with current industrial conditions."

Dr. Kalmus also said it was the policy of the company "to reduce prices from time to time when increased volume or savings in manufacturing costs and other conditions permit."

Industry Gets an Award for Efforts In Behalf of Racial Tolerance

CHICAGO—The so-called message picture, now publicly accepted, has paved the way for better motion pictures dealing with social problems, Charles Brackett, president of the Academy of Motion Picture Arts and Sciences, told an audience of 2,500 persons attending the annual meeting of the Doris Miller Memorial Foundation here Monday (1).

The annual award of the foundation was given to the motion picture industry in recognition of its contributions to the betterment of race relations. Brackett, who is a producer at 20th Century-Fox, accepted the award for the industry.

Motion pictures have come a long way since the nickelodeon days, he pointed out, and "they have come to express opinions, to reflect the moral struggles of our day, to take ideas." The Academy can rightly claim some of the credit for some of the maturing of the industry's point of view, he added.

"I am not shouting for message pictures, just as message pictures. If they don't tell what they have to say in terms of effective drama and entertainment, they'd better not be made because no one will go to see them. However, dramas tied up with the agonies of many human hearts just happen to be better dramas than stories of isolated individuals. They reach more people and stir them more profoundly."

Brackett reminded his audience that the first "controversial" picture told the story

of a Negro soldier in World War II. "Did that picture and the others that followed it merely catch a trend in American thought, or did they bring about a trend?" he asked. "A little of both, I believe. In any case, they dramatized the cruelty and stupidity of race prejudice so that even the cruel and the stupid must henceforth have a sense of shame if they act in those abominable patterns," he declared.

Chief Barker in Toronto For Variety Conference

NEW YORK—Marc J. Wolf, chief barker of the International Variety Clubs, left Indianapolis Tuesday (2) for the annual mid-year conference of the organization in Toronto. Wolf returned Friday (28) from Las Vegas and San Francisco, where he presented the Annual Charity Citation award and plaque to the Variety Clubs of northern California.

'Gauchito' Plans Unchanged

NEW YORK—Political unrest in Argentina will not halt the plans of 20th Century-Fox to film "Way of a Gaucho" on location in that country. Gene Tierney left Wednesday (3) by plane for Buenos Aires. The picture will be filmed in Technicolor and will be directed by Jacques Tourneur.

Review > > < < Flashes

CLOSE TO MY HEART (WB)—Through resort to comedy, pathos, psychology, philosophy and sundry other diagnostic and entertainment facets, this undertakes, via a circuitous route, to project the joys as well as the hazards of adopting children; with emphasis on the heredity vs. environment issue. The picture may have a wide appeal to women. Ray Milland, Gene Tierney, Fay Bainter. Directed by William Keighley.

DRUMS IN THE DEEP SOUTH (RKO)—The yarn, a Civil War drama, projecting a husband-wife-lover situation, is reminiscent of the cliché-heavy repertory stage plays which dealt with the same subject at the turn of the century. Photography is in Supercolor. James Craig, Barbara Payton, Guy Madison, Craig Stevens. Produced by King Bros. and directed by William Cameron Menzies.

INTERRUPTED JOURNEY (Snader)—This British-made murder melodrama is good art house fare. The attention of the audiences will be held until the trick ending, which is a definite letdown even if it was the only way out of the tragic climactic scene. Richard Todd, Valerie Hobson, Tom Walls. Daniel Birt directed.

JUNGLE MANHUNT (Col)—A new entry in the series based on the syndicated "Jungle Jim" comic strip, this one measures up in virtually all respects to the pattern established in previous chapters. Johnny Weissmuller, Bob Waterfield, Sheila Ryan. Produced by Sam Katzman and directed by Lew Landers.

LONGHORN, THE (Mono)—Orthodox as concerns its bountiful inclusion of all of the desired elements of a fast-moving, action-laden western is the initial starrer of Wild Bill Elliott under the Monogram banner; and a promising prediction that this and its planned successors will win a high and admirable place among contemporary sagebrush celluloid. Wild Bill Elliott, Myron Healey, Phyllis Coates. Produced by Vincent M. Fennelly and directed by Lewis Collins.

These reviews will appear in full in a forthcoming issue of BOXOFFICE.

Stars and Stripes Lauds Films Shown in Korea

NEW YORK—Hollywood films have been a vital morale factor in Korea, said the Pacific edition of Stars and Stripes, the GI newspaper, in a recent article. The story, received by the Motion Picture Ass'n of America, relates how fighting men sat on open ground through rainstorms to see the final few reels of a film. The practice of distributing Hollywood product to our armed forces free of charge was started in World War II and is being continued in Korea.

"Hollywood," says the article, "would be proud of the tribute combat soldiers pay to its movies." One infantryman is quoted as saying, "When you go to the movies over here, you get out of Korea for a couple of hours."



Hear about the revolution in Cleveland?

Rolling out of Cleveland these days is a revolution in armored warfare.

It's the T-41 "Walker Bulldog"—the first U.S. tank to be built *around a gun* instead of an engine.

But the T-41 is involved in a *production* revolution, too! Though assembled in Cleveland, its actual parts and mate-

rials come from *two thousand* factories ... in nearly every state!

This "production team" system is producing miracles. But it produces new timing problems, too. How do you bring in two thousand units ... at the right time?

These production experts know the answer. When they want parts and materials fast, they use the service that *gets there first*. They use Air Express!

Whatever your business, Air Express speed can make your deadlines, increase your profits. Here's why!

IT'S FASTEST—Air Express gives the fastest, most complete door-to-door pick-up and delivery service in all cities and principal towns, *at no extra cost*.

IT'S MORE CONVENIENT—One call to Air Express Division of the Railway Express Agency arranges everything.

IT'S DEPENDABLE—Air Express provides one-carrier responsibility all the way and gets a *receipt upon delivery*.

IT'S PROFITABLE—Air Express expands profit-making opportunities in distribution and merchandising.

For more facts call Air Express Division of Railway Express Agency.



Hollywood Report

By IVAN SPEAR

Mankiewicz Quits 20th-Fox To Do Some Freelancing

After seven years with the studio, and only a few months after he had been inked to a new, nonexclusive term deal, Joseph Mankiewicz is terminating his association with 20th-Century-Fox as a writer and director. He plans to free lance in both films and the Broadway stage.

The parting, which studio spokesmen said was entirely amicable, was effective with the completion of Mankiewicz's megging job on "Five Fingers," starring James Mason and Danielle Darrieux, produced by Otto Lang. Mankiewicz wrote and directed the current "People Will Talk" and last year's Academy award winner, "All About Eve."

Meanwhile, 20th Century-Fox bolstered its production staff by signing Mort Greene, tunesmith and scripter, as aide to Producer George Jessel, his first chore being the current Jessel opus, "The I Don't Care Girl." At the same time the Westwood studio passed out option hoists to Producer Frank Taylor and Director Harmon Jones . . . Over at MGM, Arthur Loew Jr., son of the Loew's, Inc., vice-president, was upped to associate producer status. He had previously been active as an actor and writer on the lot.



Joseph Mankiewicz

Producers Pine and Thomas To Tour for 'Crosswinds'

Those two "Dollar Bills" — independent producers Pine and Thomas—are about set to take off on another "listening tour" to beat the drums for their new Paramount re-

lease, "Crosswinds," co-starring John Payne and Rhonda Fleming. As they have done frequently in the past, Pine and Thomas plan to huddle with exhibitors and participate in press, radio and TV interviews, publicizing their new picture and gathering grass-roots data as to what type of product currently is enjoying the greatest popularity.

Their itinerary includes Kansas City, Minneapolis, Milwaukee, Des Moines, Omaha, Seattle, Salt Lake City and San Francisco. The production partners will check out early this month.

'Lonesome Gal' Radio Show Is Purchased by MGM

Into the realm of radio stepped MGM to purchase rights to the ether career of "The Lonesome Gal," the broadcasting personality who has risen to prominence in recent months because of the sultry voice that signs off, "I love you better than anybody in the world." The solitary lass—Jean King by name—cloaks herself in anonymity on her program and the film version of her activities will, the studio proclaims, "tell the story of a girl who rose through her own personal setbacks to find a renewed faith in love . . ." She was first heard over a local station in Dayton, Ohio, in 1947, and is now on a network show . . . A logging camp yarn, "The Big Wilderness," by Tom Courtney, was picked up by Lindsley Parsons as a starring vehicle for Wayne Morris, and will be made for Monogram release . . . Irene Dunne is set to star in "There's Nothing Like Money," an original comedy by Leonard Praskins and Barney Slater, picked up by Universal-International. Leonard Goldstein will produce and Arthur Lubin direct the opus, plotted around a housewife whose two garden trees began "growing" \$5 and \$10 bills . . . "The Rube Waddell Story," a biography of the baseball pitching star by Thomas Howell, was purchased by Director Roy Rowland, who is packaging it as an independent venture. Ticketed as the title-roler was Jack Carson.

MGM accounted for two other acquisitions. "I Love Melvin," an original comedy by Laslo Vadnay, was purchased as a starring vehicle for Debbie Reynolds and will be scripted and produced by George Wells . . . Leo also picked up the film rights to "Moonfleet," a novel by J. Meade Falkner, dealing with English smugglers . . . Bert Friedlob, independent producer, garnered "Little Yellow Sun," an original by Fred Brady, for filming late this fall, with Brady set to develop the screenplay. It concerns a GI in Korea who is "adopted" by an orphaned Korean boy.

Monogram Schedules First In New Collegiate Series

"Mr. All-American" has been set as the title of the first in Monogram's new Collegiate series, of which 12 will be made as part of the company's 1951-52 schedule of 45 pictures. They will be lensed in color. The producer, director, writer and cast assignments will be announced within a few days by Walter Mirisch, Monogram-Allied Artists production chief.



STARS TEAM AGAIN—Fred Astaire (center) and Vera-Ellen are together again as the dancing stars in "Belle of New York," Technicolor musical now nearing completion on the MGM lot. Astaire plays the part of a Broadway cowboy and Vera-Ellen the Bowery belle. The producer, Arthur Freed, is in the photo at the right. Charles Walters is the director and Robert Alton stages the musical numbers.

Anita Louise Back in Films: First Role in Five Years

After a five-year absence, Anita Louise is returning to film activity as the femme in Warners' "Retreat, Hell!" In private life she is the wife of Buddy Adler, Columbia producer . . . Preston Foster is teamed with Lon McCallister and Wanda Hendrix in Columbia's Technicolor western, "Montana Territory" . . . Alan Ladd has been assigned the title role in Paramount's upcoming "The Parson of Panamint," a new version of the Peter B. Kyne yarn, which Mel Epstein will produce . . . Twentieth Century-Fox booked Humphrey Bogart for the starring role in "Deadline U.S.A." . . . Leslie Caron, French dancing star, will be Ralph Meeker's leading lady in "Glory Alley" at MGM . . . Republic signed Gene Lockhart for a character role in "Hoodlum Empire," in which he plays a U.S. senator.

An upsurge in scrivening activity found Warners booking William Roberts to develop "April in Paris" and Devery Freeman to pen "Mr. Midshipman" . . . Arthur Orloff is busy out at Republic on "Old Oklahoma Plains," a western to star Rex Allen . . . Stanley Kramer signed Earl Felton to adapt "The Happy Time," from Samuel Taylor's Broadway stage play, which Kramer will film for Columbia.

Rosalind Russell Enters TV With Husband Fred Brisson

Another top industry personality is embracing the TV medium—with a somewhat offbeat approach—through the disclosure by actress Rosalind Russell and her producer-husband, Frederick Brisson, that they are correlating video with their plans for an upcoming independent theatrical feature.

Blueprinting "Never Wave at a WAC," a romantic comedy, for a camera start in January for United Artists release, Miss Russell and Brisson will first do the vehicle as a live TV show in a 45-minute version. It's been booked for the Schlitz "Playhouse of Stars" for presentation from New York Friday (19) and will be carried coast-to-coast via the microwave relay.

They hope to garner critical and audience reaction to the venture which will prove of benefit in the motion picture version.

Wald and Krasna to Give Film Awards to Colleges

As a means of tapping what they regard as an "enormous reservoir of talent and ideas to be found on American campuses," Producers Jerry Wald and Norman Krasna—whose output is being released by RKO Radio—are establishing the Wald and Krasna awards, to be bestowed annually on the creators of the best films turned out by college motion picture classes.

Students of film production at any American university will be invited to send their finished projects to Wald and Krasna in July of each year. A board of ten judges, composed of established film producers, will screen the entries and select winners in seven categories—best production, direction, writing, actor and actress, cinematographer and film editor. Gold statuettes will be awarded the winners and duplicate awards will go to their respective colleges.

In the Newsreels

Movietone News, No. 79: UN battle Reds at Heartbreak ridge in Korea; Korean officers to train in U.S.; London—thousands flock around Buckingham palace for news of ailing king; for heroic statues are unveiled at Arlington bridge, gift from people of Italy to U.S.; General and Mrs. Ridgway visit small farm town outside of Tokyo; four young people float down the Mississippi on a raft, in scientific study of human behavior; Atlanta—U.S. jet fighter squadron gives dazzling display of formation flying; San Diego—home town greets Florence Chadwick; Pennsylvania week; rodeo.

News of the Day, No. 209: Anxiety grips Britain as king lies ill; equality pledge to Italy by Truman; ROK officers here for advance training; news fashions in swim suits; new turtl thrill (except Philadelphia and Pittsburgh); international boxing (except Philadelphia and Pittsburgh); Pennsylvania week.

Paramount News, No. 12: New York—rodeo; world series; King George; Premiere De Gasperi of Italy; General Juin of France, General and Mrs. Ridgway; combat reports from Korea; Frenchman's daring walk across Thames.

Universal News, No. 495: Korea; gift from Italy; swim suit fashions; football—Montana vs. Washington; rodeo; X-Ray drive begins.

Warner Pathe News, No. 14: The fight for Heartbreak ridge; Britain keeps vigil for her ailing king; Boyle goes on stand in senate probe; Italy's premier gives four statues to Truman; San Francisco—Korean republic officers here for training; New York—Variety Club launches masas X-ray drive; Los Angeles—"Peek-a-boo" swim suit; Italy—donkey derby; football—Southern California vs. Washington State.

Telenews Digest, No. 398: Korea—ROK troops in action; San Francisco—first ROK army officers come to the U.S. to train; San Francisco—Green urges CIO-AFL merger; Japan—larks modernized; London—the Duke of Windsor arrives to see his ailing brother; France—Eisenhower welcomes France's General Juin to NATO's army; Italy's camouflage artists; Parisian suburbanite prepares 23-foot boat for trans-Atlantic trip; Spain—whole town of Torde-sillas gets into the bullring to play matador.

Two Edward Gross Films For Astor Distribution

NEW YORK—R. M. Savini, president of Astor Pictures, has closed a deal with Edward Gross to reissue two of his features, "Hillbilly Blitzkreig" and "Private Snuffy Smith," both originally released by Monogram in 1942.

The pictures are based on the King Features comic strip, "Barney Google and Snuffy Smith," and feature Bud Duncan and Edgar Kennedy. Pat McVeigh, now starred in the TV show, "Big Town," is in "Private Snuffy Smith."

Richard E. Dwight Dies; Was 20th-Fox Counsel

NEW YORK—Funeral services for Richard Everett Dwight, 77, senior member of Dwight, Royall, Harris, Koegel and Caskey, counsel for 20th Century-Fox, were held at the Madison Avenue Presbyterian church October 1. Dwight died suddenly at his home September 28. Burial was at Woodlawn cemetery.

Dwight had practiced law since 1899, but he had been in virtual retirement during recent years. He is survived by his wife, Emily H. Dwight, and two sisters and a brother.

Actor Bradley Barker

NEW YORK—Bradley Barker, 68, actor and animal imitator who did the original screen roars for MGM's "Leo the Lion," died of a heart attack at his home September 30. Before developing his specialty, Barker was one of the early film actors and directors. He directed 15 two-reel comedies for Pathe and one of the early talking features, "Mother's Boy," starring Morton Downey, in 1929.

San Francisco Variety Club Receives Heart Award

SAN FRANCISCO—The Heart award of the Variety Clubs International was presented this week to the Variety Club of Northern California for its organization and underwriting of the Blind Babies Foundation. Marc J. Wolf, chief barker of the Variety Clubs International, presented the bronze plaque to Rotus Harvey, head of the local Variety Club, and to H. Neal East, president of the Blind Babies Foundation. Screen Star Robert Young, representing the motion picture industry, expressed his wholehearted approval of the selection of winner of the Heart award and of the work being done by the Foundation.

The Foundation runs a home-training program for blind children too young to attend blind schools—under the age of 8. Five paid, full-time instructors call weekly at the child's home—wherever it may be in northern California—and work with the parents to help the child. At present, the Foundation has 152 pupils scattered throughout the northern section of the state. Any blind child may receive this aid. The only requirement is that the parents must apply.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, MARCH 3, 1933, and JULY 2, 1946.

Of BOXOFFICE, published weekly at Kansas City, Mo., for October 6, 1951.
State of Missouri,
County of Jackson, ss.

Before me, a Notary Public in and for the State and County aforesaid, personally appeared Morris Schlozman, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the BOXOFFICE Magazine and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, and July 2, 1946 (section 537, Postal Laws and Regulations), printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor-in-chief, editor, managing editor, and business manager are Publisher and Editor-in-Chief, Ben Shlyen, Kansas City, Mo.; Editor, James Jerauld, New York, N. Y.; Managing Editor, Jesse Shlyen, Kansas City, Mo.; Business Manager, Morris Schlozman, Kansas City, Mo.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)
Ben Shlyen, Kansas City, Mo.
Clara Shlyen, Kansas City, Mo.

3. That the known bondholders, mortgagees, and other securities holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) There are none.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and condition under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers, during the 12 months preceding the date shown above was 24,005.

MORRIS SCHLOZMAN, Business Manager.
Sworn to and subscribed before me this 3rd day of October, 1951.
LEO MANDEL, Notary Public
(My commission expires Sept. 27, 1952.)

M. P. Pioneers Launch Foundation for Aid

NEW YORK—The Motion Picture Pioneers will assume full-scale operation of the Foundation of Motion Picture Pioneers, Inc., whose purpose it is to establish a self-perpetuating fund to assist pioneers of the industry who find themselves in need. This assistance will take the form of direct financial aid, medical aid and temporary subsistence during periods of unemployment and, wherever possible, an attempt to secure employment for eligible applicants.

Jack Cohn, executive vice-president of Columbia Pictures, will head the new foundation as president with Marvin Kirsch as vice-president and Harry J. Takiff as secretary-treasurer. The board of directors includes: Jack Alicoate, Barney Balaban, Harry Brandt, Steve Brody, Jack Cohn, Sam Dembow Jr., Ned E. Depinet, Gus S. Eysell, Si Fabian, James R. Grainger, Abel Green, William J. Heineman, John J. O'Connor, Bob O'Donnell, Martin Quigley, Sam Rinzler, Herman Robbins, Gradwell Sears, Spyros P. Skouras, Joseph R. Vogel and Major Albert Warner. Bernard Estes is publicity director.

The formal launching of the new foundation marks the culmination of three years of planning by the Motion Picture Pioneers. Originally formed as a social group in 1939, the Pioneers advanced the plan for a foundation to care for indigent members of the industry at their annual dinner in 1948. Industry-wide response to the idea was immediate and the Foundation was launched early in 1949 and continued to operate on a limited scale for two years. By the beginning of 1951, because of the limited funds at hand for the foundation, it became apparent that it would be doomed to failure if it continued to operate on the same scale.

Beginning in July of 1951, a series of meetings was held by industry leaders and Pioneers officers and directors with the result that a committee, headed by Spyros P. Skouras, was formed to plan and execute a fund-raising project which would assure the foundation of sufficient funds to continue their work.

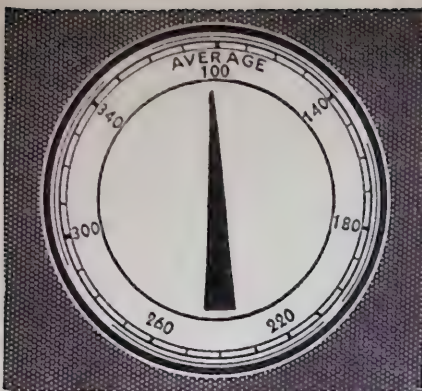
WB Anniversary Brochure Distributed to Schools

NEW YORK—A 16-page booklet containing a list of books on the motion picture and comments on the importance of talking pictures has been published by Warner Bros. in connection with the 25th anniversary of talking pictures. The list was brought up to date by the librarian of the Museum of Modern Art and the remarks of several educators are included in the brochure.

Copies of the publication have been distributed to schools, colleges, libraries, civic and community groups throughout the country.

Filmack Has Movietime Date Strips

CHICAGO—A new personalized date strip including the Movietime slogan is now being produced for individual theatres used by Filmack Trailers of Chicago. In addition to the combination of play-days, the date strips carry the slogan, "It's Movietime in (name of state) U.S.A." Theatre name is also mentioned.



BOXOFFICE BAROMETER

This chart records the performance of current attractions in the opening week of their first runs in the 20 key cities checked. Pictures with fewer than five engagements are not listed. As new runs are reported, ratings are added and averages revised. Computation is in terms of percentage in relation to normal grosses as determined by the theatre managers. With 100 per cent as "normal," the figures show the gross rating above or below that mark.

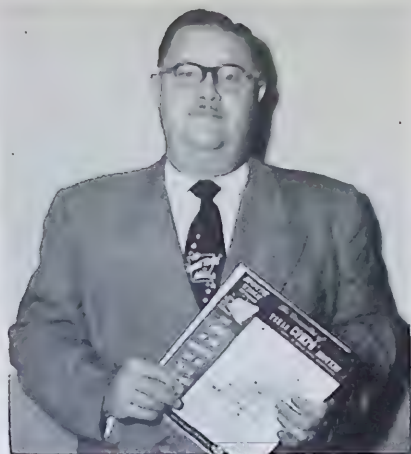
	BALTIMORE	BOSTON	BUFFALO	CHICAGO	CINCINNATI	CLEVELAND	DALLAS	DENVER	DETROIT	INDIANAPOLIS	KANSAS CITY	LOS ANGELES	MINNEAPOLIS	NEW HAVEN	NEW YORK	OMAHA	PHILADELPHIA	PITTSBURGH	SAN FRANCISCO	SEATTLE	AVERAGE
Angelo (Scalera)	120			120		200								95	105						128
Angels in the Outfield (MGM)	175	125		135		95		100	125	110	170	90				120		170	110	80	123
Big Carnival, The (Para)	114	90	105	115	90	85	90	100	95	80	110	250	100	80	140	105	205	90	120	100	113
Big Gusher, The (Col)		100		100				100	85			100		80			115		100	75	95
Captain Horatio Hornblower (WB)	141	150	115	120	130	165	110	150		130	200	140	140	100	135	115	205	110	130	200	141
Cattle Drive (U-I)	96	110	85	110	85		110	125			85	75	95		100	105	110	50		80	95
Comin' Round the Mountain (U-I)	110	100	85	110	90	110	95	100	80	95	80	65	100	95	100	130		50		90	94
Cyrano de Bergerac (UA)	102		115	200			110		200		200	250	100		140		165			140	157
David and Bathsheba (20th-Fox)	168	200	120	120	180	300		400	200		200	300	200		170	195	210	200	250		213
Five (Col)			100		80	160		135				200	80		110	110					122
Flying Leathernecks (RKO)	130	175	105	130	130	120	135	300	100	115	150		115	103	130	145	110	100	145		135
Force of Arms (WB)	105			100		120			105	100	95	100	100	140	110		120	80			106
Four in a Jeep (UA)				120		140			100			65			110					120	109
Happy Go Lovely (RKO)	101		95		110			90	120	105	120	100	85		110		115		100	100	104
Hard, Fast and Beautiful (RKO)	110	110	90		60	80			90	100	120	100			110			75	120	100	97
Here Comes the Groom (Para)	136	125	115	135	135	130		150	105	140	200	140	110	120	135	145			160	175	139
His Kind of Woman (RKO)	114	140		125	110		125	150		115		200	115	115	125		140				129
I Was an American Spy (Mono)	107			110	85	80	100	125		100	80			90	102		100			85	97
Iron Man (U-I)	112	110	95	105	80	130		150	100			120			125			110	175	100	116
Katie Did It (U-I)	100			100	100		75		100	100	80			100		120	90	70	100	100	95
Law and the Lady, The (MGM)	100	100	85		100	90		75		70	100	90		95	100		110	75	80	65	89
Let's Go Navy (Mono)		100				100		100		100		90	80	100					100	100	97
Lorna Doone (Col)		105	80	100	75	100		150	85	75	100	100	85	70	100	105	105	60	150	80	96
Mask of the Avenger (Col)	105	90	85	110		115		100	110	85		100	85	100	100		95	60			96
Millionaire for Christy, A (20th-Fox)		115				110	75			90			90								96
Never Trust a Gambler (Col)	100			110	95			100	100		100	90	85		95	100	110				99
New Mexico (UA)	105		100		30	140		100			70				105				110		100
No Questions Asked (MGM)	89	100		125	125	115	120	70	95	100	100	100	85	100	95	95	75			100	99
Passage West (Para)	100	110		100	85	75	85	60	125	100	105	70	90		105	100	130	130	100	110	99
Peking Express (Para)	118	90	105	110	80	75			80		95	100	100	90	105		80	70	150		97
People Will Talk (20th-Fox)	119	200	95	130		120			120			140		108	170					140	134
Pickup (Col)		95		100	110	120		100		85		120	115	105	125		105	75	195		112
Place in the Sun, A (Para)			105			140						250				175	165		160		166
Rhubarb (Para)	113			110											150				110	135	124
Short Grass (Mono)		100		100				175	100	100	105	80	80	95	105	60	125		90		102
Strip, The (MGM)	115	90	85		110				100			90	85								96
Tales of Hoffmann (Lopert)	160	85	125								400	125			125						170
That's My Boy (Para)	175	275	200	135	240	215	120	170	130	200	250	180	125	150	120	200	220		200	150	182
Thunder on the Hill (U-I)	120	95						125				75		100							103
Tomorrow Is Another Day (WB)		100			100	110	80	100						110	100		125				103
Warpath (Para)	106	85			85	75		100	100			110	105	100		95	105			125	99

TOP HITS — OF — THE WEEK

Individual runs, not an average.
Pictures with less than five runs
do not appear in the chart above.

1. Tales of Hoffmann (Lopert)
Kansas City 400
2. David and Bathsheba (20th-Fox)
Cleveland 300
Pittsburgh 200
3. That's My Boy (Para)
Cincinnati 240
4. People Will Talk (20th-Fox)
Boston 200
5. A Streetcar Named Desire (WB)
New York 175
Los Angeles 150
6. Angels in the Outfield (MGM)
Baltimore 175

LETTERS



Exhibitor Roy L. Cochrane with the Movietime tie he designed and is now marketing.

DESIGNS A MOVIE TIME TIE

LITTLE ROCK—In Arkansas, it is compulsory for theatremen to wear a Movie-time necktie. Any exhibitor caught without one is fined 25 cents with the money going into the state's Movietime campaign fund. Credit for the necktie idea goes to Roy L. Cochrane, co-chairman of the drive. The thought came to him while touring the state recruiting exhibitors for the campaign. With Lloyd Hall, local clothier, he formed what is known as Movietime Tie Co. and the firm is already turning out its product on a national distribution basis. Ties bear the outline of the state or the U.S.A. with the legend, "It's Movietime in Arkansas," or whatever the state is.

More Football Games Now Available for Theatres

NEW YORK—The football games of 13 colleges will be available for theatre television, according to Theatre Network Television. The additional colleges to participate will be Army, Pennsylvania State, University of North Carolina, Maryland, Colgate and Boston University. Previously on the schedule were Navy, Princeton, Pittsburgh, Yale, Fordham, Columbia and Dartmouth.

The games will be selected weekly during the season to assure at least one for TNT each Saturday. Theatre television of them will be separate from those televised by Westinghouse and the National Broadcasting Co. into the homes. The program is part of the experimental plan of the National Collegiate Athletic Ass'n for 1951.

Dinner to Honor Warners

NEW YORK—Acceptances from 261 leaders in the motion picture and other industries have been received for the Motion Picture Pioneers dinner at the Waldorf-Astoria Hotel November 15. Scrolls to each of the three Warner brothers, honoring them as "pioneers of the year," will be presented at the dinner.

EXIT LIGHT for FENCE or POST MOUNTING
Needed for rapid emptying of drive-in.
Panels with arrows right or left.
DRIVE-IN THEATRE MFG. CO. 229 Baltimore Kansas City, Mo.

Contributory Features for Slump

To BOXOFFICE:

We are told that the movie business is off for many reasons. Some blame it on TV, poor pictures, lack of easy spending money, and many other things. It is my opinion that many of those managers who are singing the blues should treat themselves to a movie in their own houses a time or two—in many cases they would find one of the greatest causes of their troubles right in front of their eyes!

I am a "small-town exhibitor," and like to go to movies in the larger cities once in a while—to see a film that I might not plan on playing, or just to pick up a few ideas that I can put to good use in my own house. Last night I went to a large 'A' house in Denver to see a pre-release showing of "David and Bathsheba." I felt that I was a guest who had been invited (by a huge radio and newspaper campaign) and who had been nicely welcomed, royally fed—at the concession stand—and then completely neglected. After waiting for about five minutes for an usher, I finally found a seat for myself, and settled down to enjoy the show.

Frankly, I didn't. And it wasn't the fault of the picture. The picture was out of focus about 40 per cent of the time, the sound was first much too loud, and then almost inaudible. Worst of all, there was no control whatsoever over the noisy element in the audience. Teenagers were allowed to call to each other over a distance of four or five rows, and believe me, I wasn't the only person who was completely disgusted. A word from an usher probably would have stopped this, but I didn't see an usher during the entire three-hour show. At the same time, a five cent coin-operated game on the mezzanine could be heard throughout the theatre during most of the show. Adding this up, we find a total of about \$10 in revenue, and about \$100 or more in unhappy patrons. Is this good business?

The manager of this particular theatre is well known for his exceptional abilities in publicity and concession merchandising, but what good is this when a large percentage of his patrons go home angered over the many annoying things they have been subjected to?

In the first-run theatres of Denver, this is not an unusual condition. With only one or two exceptions, this is what a patron can expect at any time he wishes to see a movie. No wonder "business is off!"

Colorado Exhibitor
(Name Withheld)

Levin Associates Name 21 Representatives

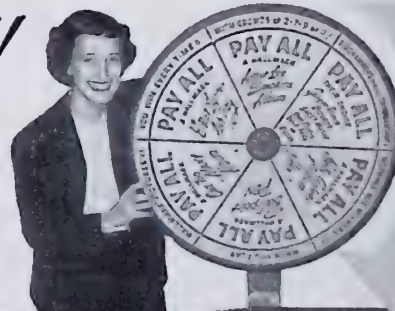
NEW YORK—Jack Levin Associates, which performs survey, research and checking services on a nationwide scale, has named representatives in 21 cities in the U.S., according to Jack Levin, president, on his return from the first national convention in Chicago.

The representatives are: Nathan Morris, New York; Robert Wallis, Los Angeles; H. H. Daniels, Cincinnati; George O'Heron, Boston; Frank Park, Dallas; M. R. Mullendore, Chicago; L. B. Lawrence, Atlanta; R. S. Erwin, Oklahoma City; H. M. Israel, Milwaukee; Frank Wyckoff, Buffalo; C. E. Sivadie Jr., St. Louis; W. T. Thoreson, Des Moines; John Doherty, Washington, D. C.; Charles M. Johnson, Detroit; A. E. Boot, Pittsburgh; Harry Spears, Memphis; R. H. Gilmore, Seattle; J. O. Dailing, New Orleans; E. A. Johnson, Portland; John Slack, Minneapolis; and Joseph H. Holland, Cleveland.

YOU CAN'T LOSE!

WHEN YOU "PLAY ALL"
HALLMARK WILL "PAY ALL"

BOOK THE BIG SIX
for Movietime, U. S. A.



GET
YOUR
PLAY
DATES
SET
NOW

MOM AND DAD 7-7	SIDE ROAD 11-11	SHE SHOULD SAID NO 7-7-11-11
PRINCE OF PEACE	WHY MEN LEAVE HOME	THE BEST IS YET TO COME



Home Office: **HALLMARK PRODUCTIONS, Inc.**
HALLMARK BLDG., WILMINGTON, OHIO

Branch Offices: BEVERLY HILLS • CHICAGO • CLEVELAND • TORONTO

MEXICO CITY • AUCKLAND • SYDNEY • SINGAPORE • ROME • PARIS

LONDON • AMSTERDAM • STOCKHOLM • CALCUTTA • KARACHI • CAIRO • ATHENS



Show Your Colors

Wear a MOVIE TIME Tie
With your own state or an
outline of the U.S.A. on it!

Everyone can get in on the Act... Don't miss a single opportunity to do your part, get ties for all your people, for your organization for your friends.

4 POPULAR COLORS

Green, Maroon, Brown or Navy; fine rayon heavy crepe, fully lined; a beautiful tie, ready to ship one or a thousand, any state design or U.S.A. outline.

Movietime Tie Co.,
Factory and Office, P. O. Box 294
Little Rock, Arkansas

Enclosed \$..... please send..... Ties
imprinted State of..... or U.S.A.

Colors

Name

Address

City..... State.....

Theatre Construction, Openings, Sales

CONSTRUCTION:

Carlinville, Ill.—Construction has been started on a 400-car drive-in, a mile west of town. It will be the Frisina circuit's eighth ozoner.

Carmel, Ill.—A new 1,000-car drive-in is being constructed here for the Kerasotes Theatres of Springfield.

Columbus, Ga.—A 554-car drive-in at Victory drive and Lumpkin road is to be built at once by Lawrence Shields, city manager of the Georgia Theatre Co. here for the last 21 years.

Glenaville, Ga.—The Pal Theatre circuit at Vidalia is soon to start construction of the Victory Theatre, due to open about Thanksgiving time.

Illiope, Ill.—Delay in the shipment of steel for the new Illiope Theatre has held up construction work.

Jasper, Tex.—Construction work is to begin soon on a 500-car drive-in by Wood Fain and F. W. McManus.

Monticello, Ark.—Mrs. Zula McDougald is building a new 600-seat theatre, to open some time in December. It will be named the Dixie.

Quincy, Wash.—Authorization to construct a \$35,000 theatre here has been awarded to Ebert & Butler Co. Opening was planned for October 1.

Sarasota, Fla.—Construction of a new outdoor theatre on South Tamiami trail, below Stickney Point road, was begun recently by the Jones Construction Co. A 500-car theatre is to be ready for opening by January 1.

Turlock, Calif.—Clayton Gran has obtained a building permit for construction of a drive-in on Fulkert road, west of the Southern Pacific tracks. It is to be completed in six months.

OPENINGS:

Bird's Creek, W. Va.—A new drive-in theatre was scheduled to open here. The owner is Mrs. Lester Kaufman of Morgantown.

Danville, Pa.—The State Theatre, a Comfortford house, has just been opened by Jim Feeney.

Trimble, Tenn.—The Sondra Theatre, burned to the ground in February, has been rebuilt and formally opened September 17. It has 400 seats. It was sold by Bill Wheatley to Frank Fray.

SALES:

Astoria, Ore.—Avery Combs has purchased the interest of Cyril Wright in the Sunset Drive-in at Gearhart.

Bellton, Tex.—A. Horton, manager of the Beltonia and Hood theatres, has announced plans to build a drive-in soon on the northwest corner of Hemp-hill golf course and Killen highway 90.

Falls City, Neb.—John T. Cook has purchased the Oil City Theatre and Breezy Hill Drive-In from Oscar Johnson.

Illmo, Mo.—The 400-seat Hartner Theatre has been sold by O. W. and W. D. Hartner to Truman H. Putz of Cape Girardeau.

Pensacola, Fla.—The Isis Theatre was sold by Paramount Gulf Theatres Corp., to the First Building Corp. of this city.

Risco, Mo.—The 300-seat Algeria Theatre has been sold by Mrs. Hazel Hildebrand and her son to W. C. Thompson Jr., who has taken over operation.

Astor Pictures to Handle Kier and Frank Films

NEW YORK—H. W. Kier, head of Kier Film Co., has completed arrangements with R. M. Savini, president of Astor Pictures Corp., for distribution by Astor of "Border Fence," a western starring Walt Wayne. The film will be released October 1.

Savini also has closed a deal with W. R. Frank, head of W. R. Frank Productions, to distribute the latest Frank film, "A Boy, a Girl and a Dog," featuring Sharyn Moffet and the late Harry Davenport.

New Technicolor Dividend

HOLLYWOOD—A dividend of 50 cents a share, payable October 22 to stockholders of record as of October 10, was declared by the board of directors of Technicolor, Inc., it was revealed by Dr. Herbert T. Kalmus, president and general manager. It is the third dividend declared so far this year. Similar 50-cent dividends were voted March 20 and July 10.

Universal Will Release 63 Shorts in 1951-52

NEW YORK—Universal Pictures Co. will release 28 two-reel shorts, 35 one-reelers and 104 newsreels during the 1951-52 season according to Charles J. Feldman, domestic sales manager.

Thirteen of the two-reelers will be in the "Earth and Its Peoples" series produced by Louis DeRochemont, 13 will be Name Band Musicals and two will be specials. "Danger Under the Sea" is the first special and will be filmed in the Mediterranean area.

The single reelers will consist of six Woody Woodpecker cartoons, eight Variety Views, eight Cartoon Melodies and 13 Technicolor cartoons to be produced by Walter Lantz.

Identical Twins Cast

Robert and Roger Fox, 4-month-old identical twins, have been cast for a single role in Warners' "Room for One More."

TICKET MACHINES

Beautifully Modernized Electric Models



As Low as
\$125.00

WE
REPAIR
REBUILD
ALL
TYPES

Guaranteed for 2 Years
OLD MACHINES TAKEN IN TRADE

TICKET REGISTER INDUSTRIES

30 EAST ADAMS ST.
FACTORY 418 S. WELLS ST.

CHICAGO (3)
ILLINOIS

DRIVE-IN COMBINATION EXIT LIGHT
& EXIT DRIVEWAY FLOODLIGHT—20 INCH
Also Entrance Panels, Arrows Right or Left
DRIVE-IN THEATRE MFG. CO.
726 Baltimore
KANSAS CITY, Mo.

CLEARING HOUSE

(Continued from inside back cover)

THEATRE TICKETS

Prompt service. Special printed roll tickets. 100,000, \$20.70; 10,000, \$7.80; 2,000, \$4.95. Each change in admission price, including change in color, \$3 extra. Double numbering extra. F.O.B. Kansas City, Mo. Cash with order. Kansas City Ticket Co., 109 W. 18th St., Kansas City, Mo.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

SIGNS

Easy Way to Paint Signs. Use letter patterns. Avoid sloppy work and wasted time. No experience needed for expert work. Write for free samples. John Hahn, B-1329, Central Ave., Chicago 51, Ill.

THEATRICAL PRINTING

Window cards, programs, heralds. Photo-Offset Printing. Cato Show Printing Co., Cato, N. Y.

MORE CLASSIFIED ON
INSIDE BACK COVER

CHESTER FRIEDMAN
EDITOR

HUGH E. FRAZE
Associate Editor

Boxoffice Showmandiser

SECTION

PRACTICAL IDEAS FOR SELLING

Contact...

The TOA convention news has been thoroughly covered in the regular news section of BOXOFFICE. One of the most pointed speeches of the convention was made by Woodrow Wirsig, executive editor of Look magazine, who said there are three things which will keep the boxoffice booming—good films, good showmanship and hard selling, and a confident attitude.

The good films are ready; confidence is growing. All that remain are the good showmanship and hard selling. Despite all the enthusiasm of the leaders in the various branches of this industry, the real selling job, and a large measure of any success the future holds, are dependent on the skill, the experience and the perspiration of the man who makes the personal contact with the public at the point of sale—the theatre manager.

Remember reading in the newspapers recently about Baby, the seven-toed cat? You will recall that Baby delivered six kittens—three of them with seven-toed forefeet, two others with six toes on their front paws, and one with normal feet. The story broke on wire service across the nation after the Erie (Pa.) Dispatch ran photos and a story of the unique blessed event.

As an aftermath, Charles Bick, manager of the Plaza Theatre, Erie, came up with a gem of a tie-in as soon as he realized he had "Rhubarb" booked for exhibition. The picture concerns a tomcat who plays the title role and who inherits a 30-million-dollar estate.

Bick got busy and, with Paramount exploiters, arranged to have the millionaire cat give a year's supply of catfood to the feline brood of the multitoes. The family which boards Baby and her offspring consented to allow the famous kittens to make their first public appearance in the lobby of the Plaza, in honor of the premiere of "Rhubarb."

The Dispatch broke several news stories, and Bick made up a series of ads announcing the personal appearance of the now-famous cats.

—Chester Friedman

Six Theatres and 8 Stores Host Downtown Back to School Show



Two friendly competitor circuits cooperated with eight of the largest department stores and the Seattle Times in promoting a gigantic Back to School free theatre party, heralding the start of the fall school term. More than 16,000 children jammed into six downtown theatres for the two-hour morning show.

The theatres, the newspaper and the stores benefited by goodwill and tremendous publicity. The theatres involved are operated by the John Hamrick and Evergreen circuits. The men responsible for the long range planning and coordination of the promotion are H. B. Sobottka, vice-president of Hamrick, and William Thedford, vice-president of Evergreen.

Leg-work and actual operation of the plan was carried out by Dan Redden, manager of the Music Hall Theatre, assistant Marvin Fox and Delmo Larrison manager of the Paramount.

Rex Allen, Hollywood cowboy star, made personal appearances at the free shows, which consisted of an Allen-starred feature plus 45 minutes of cartoons.

The department stores were Bon Marche, Frederick & Nelson, J. C. Penney, MacDougall, Nordstrom, Sears, Roebuck & Co., Welsfield, and Rhodes. The stores were sold on the basis of competition supplied by neighborhood dealers. The support of the newspaper was enlisted as a service to their advertisers and as a news and public relations booster.

Free tickets were distributed by the co-operating stores to every child who shopped

in the company of their parents for a week in advance. To advertise the offer, each store took large-space ads, devoted full windows for displays of school supplies, accessories and wearing apparel and signs plugging the theatre tieup, and plugged the free ticket promotion on radio programs.

Window cards announced the Back to School show throughout the area. A magazine distributor placed 150 window cards with Rex Allen comic book displays in leading magazine stores and newsstands and supplied window streamers announcing Rex Allen's personal appearance in Seattle.

Each of the theatres participating in the tieup launched a campaign beginning four weeks in advance. Trailers were screened at every performance and posters gave full details on how children could obtain their free tickets.

The Seattle Times began plugging the show several weeks in advance and increased the tempo and size of the writeups progressively.

Allen arrived in town a day in advance and followed out a rigorous schedule prepared by the theatremen to garner additional publicity.

A cavalcade of new Nash convertibles was promoted to take Allen around town. The cars were covered with banners, suitably lettered, to provide an extra plug.

The eight stores distributed more than 30,000 tickets to Seattle youngsters. The success of the plan is attested to by the fact that plans are being formulated for an even greater free show when school recesses for the Christmas holidays.

A SMALL-TOWN INDEPENDENT WRITES:

Bob Walker Makes It Movietime All the Time at Uintah Theatre

By BOB WALKER

(Proprietor of the Uintah Theatre, Fruita, Colo.)

Here it is a month since I won the third BOXOFFICE Citation and, man, I've been busy these past weeks. Finished decorating in the theatre and out front and by that time my books and correspondence



were in some shape. On top of that, business started to dive so had to get busy promoting to get it under control.

September is starting off with a bang in spite of the fact there is only \$13 in the house tonight. One of the doctors here is a friend and president of the Izaak Walton league. Last year he promoted a varmint hunt which created a financial crisis for the club. I offered to pull his fat out of the fire with a benefit. Booked "Beaver Valley" with "Ichabod and Mr. Toad" for him the same week the kids started back to school.

Well, I got Doc to talk to the school superintendent, and between the two of them they sold 176 tickets to the high school gang and 229 to the grade school kids. Only have 221 seats here so maybe it was a good thing the county schools aren't open yet. I didn't have enough room, what with the other patrons who came for the afternoon show.

My 4-H benefit to raise dough to send delegates to the state fair didn't do so good. The pollo scare slowed down ticket sales but I gave two youngsters a one-month pass for selling more than 75 tickets. We each made a few bucks to help out during a hot week in August.

Thought the article on sign painting (Showmandiser, September 8) good. I do some punk brush work but turn out so

much of it, it is all quickie stuff.

The item on your busman's holiday—seeing all those movies, reminds me of Melba and me on a trip. We saw eight features on a Sunday.

Am making plans for Movietime U.S.A. Have some real old trade magazines and hope to get hold of some old stills for a display on the Cavalcade of Motion Pictures.

Don't tell anyone but I intend to "steal" a part of the big Movietime air show on my tape recorder. I'll use parts of it on my house sound system before the show starts and during intermission.

Have a bakery owner and a milkman, both friends, who are having a tough time with competition. I told them if they pay for a serial and a few cartoons each week, I'd let the kids in on Saturday morning for bread wrappers and milk bottle caps. It will cut my expense down and should help their business a lot.

I've been riding my help in the theatre and the store so they will stick up for the industry when the knockers start knocking. Just to make them feel like they are part of this drive, I am taking two nights off and giving them the theatre. They can split the receipts up among the seven of them and sure hope they get a sellout both nights.

Am planning to run show parties all month. Businessmen will be invited to be our guests with their employes and family. For the folks out in the country it will be Neighbors night. Two families can come in for the admission of one family—just so long as they are neighbors.

Sometimes I think Movietime sounds kind of silly because every night is Movietime in Fruita. I'm going along though, and I will have more promotion than is usual.

Mama says the show is out and if we hurry we can be in bed before 1 o'clock for the first time in a month.

Thanks for listening.

Macy's at Kansas City Shows 'Behave' House

Supporting a saturation advertising-publicity campaign by RKO, "Behave Yourself" had the advantage of local selling at the Missouri in Kansas City. Manager Lawrence Lehman built his campaign around the personal appearance of Farley Granger, Shelley Winters and Archie the dog, stars of the film production.

The regional campaign got under way when Macy's department store displayed the honeymoon house from the picture. More than 100,000 persons viewed the display and the store distributed 250,000 blueprints of the floor plans in addition to purchasing full-page display ads and radio time to plug the picture.

Car cards were contracted for in all service utility lines and 24-sheets were posted in strategic locations throughout the area.

Vine Merchants Promote 'Alice' Color Contest

Nine merchants in Fowler, Ind., sponsored a coloring contest promoted by Deane Brown, manager of the Fowler, as part of his advance buildup for "Alice in Wonderland."

An eight-column line cut including illustrations of the stars in the cartoon musical was imprinted across the upper half of an oversize herald, along with the contest rules and theatre playdates. The lower half was devoted to announcements of the various sponsors.

The heralds were distributed at schools and at the theatre on weekends.

Runs Free Kid Show

Cooperating with the Kiwanis fund drive tieing in National Kids day, Steve Vernarsky, owner-manager of the Palace, Hubbard, Ohio, donated the use of the theatre and its facilities for a free kiddy show. This goodwill promotion was included in page-one stories in the local paper.

Rivalry in Promotion Is Theme of Stories For Two Drive-Ins

The rivalry between a couple of Kenosha (Wis.) drive-in managers in offering special inducements to attract patronage to their respective theatres inspired a three-column feature writeup in the Kenosha Evening News. The Milwaukee Journal promptly picked up the story and used an even larger layout, all of which helped to spread word of the many extra services which drive-in theatres offer the public.

The Kenosha Evening News went for the angle that the two managers, William Wallos of the Midcity Drive-In and Robert Peck, head of the Keno Outdoor, were trying to outdo each other with important firsts for their fans. Some of the free gimmicks referred to in the newspaper included baby bottle warming, towing and repairing of cars, fireworks, square dancing, bicycle racing, wrestling, etc. Several columns and cuts were devoted to the numerous attractions for kids such as pony rides, swings, carousel, miniature train, etc. The article went on to explain how the rivalry was reflected in the many unique stunts the theatremen added to steal a march on the opposition.

The Milwaukee Journal story was also a comprehensive account of the exploitation and promotional activities of the two showmen, slanted to create new interest and new patrons for the drive-ins.

Stage Illusion Stunt Spurs 'Invisible Man'

David Williams, manager of the Gaumont Cinema in New Cross, England, was assisted by one of his ushers in carrying out an effective stage stunt as a live trailer for "The Invisible Man." Standing behind a curtain and wearing a pair of black gloves, the performer was able to create a number of illusions. A cup of tea moved across the stage, playing cards were dealt in midair, and a cigaret appeared to be lighted from nowhere. The stunt was used between shows for a week in advance of playdate and caused considerable comment.

Patrons Like Doubles In Titles and Themes

Ray Gingell, manager of the Hiser, Bethesda, Md., reports continuing success with programs consisting of two features of similar theme. The Hiser plays to a discriminating audience and is recognized as the community's most outstanding art playhouse. Recent shows which were well exploited and did above average business are "Trio" and "Quartet," "Father of the Bride" and "Father's Little Dividend," "Three Little Words" and "Two Weeks With Love."

Promotes A-Boards

For "Flying Leathernecks," Lou Cohen, manager of the Poli Theatre, Hartford, Conn., tied in with the local marine corps and got them to post 100 one-sheets on recruiting A-boards. The one-sheets, with theatre and playdate imprint, were placarded on both sides of 50 A-boards spotted in and around Hartford.

Country Store Night Gets Second Annual Store Sponsors

For the second consecutive year, Elmer DeWitt, manager of the Valentine and Strand at Defiance, Ohio, has launched a ten-week Country Store promotion under the sponsorship of a local grocery firm.

The store provides ten grocery baskets with a retail value of \$100, which are awarded to lucky ticket holders. The sponsor also ran full-page newspaper ads introducing the first Country Store night and will continue to plug the grocery giveaway in his weekly ads.

Theatre advertising embraces all the usual facets of promotion including lobby display, marquee billing, trailer, circulars and underlines of newspaper ads.

The promotion is set for the Strand Theatre, except the fifth and tenth nights which will be staged at the Valentine. On those two nights, more groceries are added and other merchants contribute gifts. It is expected that the Valentine, with its larger seating capacity, can draw a sellout audience on the two special nights, if the promotion is as popular with theatre patrons as it was last year.

DeWitt mails 2,000 weekly house programs to local and rural boxholders and householders, with the cost underwritten by a neighborhood restaurant.

Bakery Plant Gives Toys At Cassidy Kiddy Shows

Mike Piccirillo, manager of the Rialto in Hartford, has arranged a Hopalong Cassidy kiddy show which is sponsored by the local Bond Bread bakers. Each week, the sponsor gives away Hopalong Cassidy items such as balloons, comic books, fan photos, etc., to every child who attends the Saturday morning show. A theatre employee dressed in Hopalong costume distributes the gifts as the kids leave the theatre. The tieup is squared through cooperative advertising in the lobby.

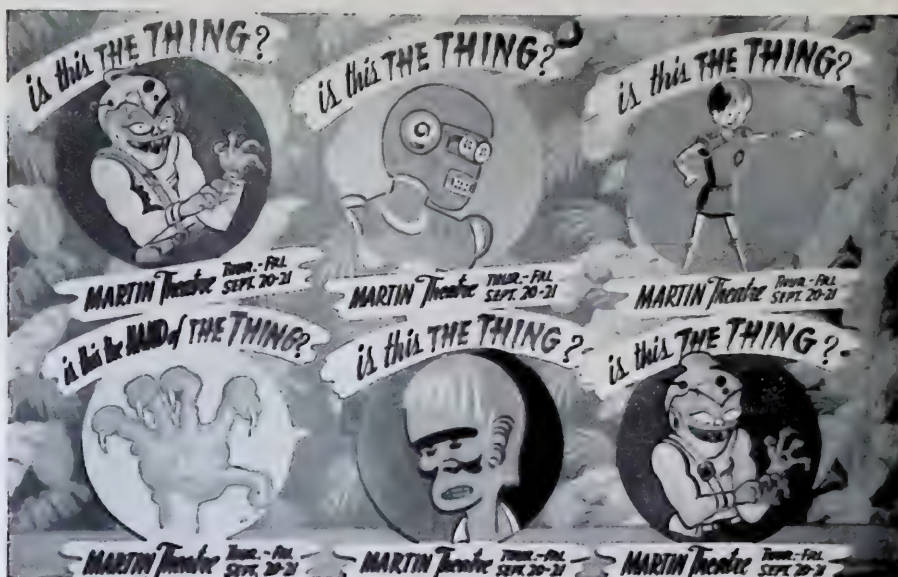
Canadian Tars Parade To 'Captain Hornblower'

Crew members of HMCS York and their officers were invited to be guests at the opening night performance of "Captain Horatio Hornblower" at Shea's Theatre in Toronto. M. LeBlond, manager, was photographed welcoming the captain of the ship, and the picture appeared in the local papers. The theatre front was decorated with flags and bunting supplied by the ship's company. The crew members marched to the theatre with signs.

Major 'David' Windows

Window promotions were a major part of the campaign used on "David and Bathsheba" by Al Clark, manager of the Majestic in Providence, R. I. One of the largest men's clothing stores in the city exhibited a display of swords, armor and war accoutrements used in the biblical era, by way of comparison with modern styles in men's wearing apparel. The window was backed up with a 24-sheet display of "David and Bathsheba," topped by a plaque advertising the theatre playdates.

Comic Illustrations on Displays Tease Patrons for 'The Thing'



Provocative art displays and teaser copy helped stimulate advance interest in "The Thing" for Duke Stalcup, manager of the Martin at Opelika, Ala.

Stalcup had the Opelika Daily News publicize an offer to give \$25 to any woman in the community brave enough to see "The Thing" alone in the theatre at a midnight screening. The news columns and columnists carried several stories on the unique offer,

and the News published a picture of the lone woman as she sat in the darkened theatre watching "The Thing."

From comic book cartoons, Stalcup got an idea for a huge lobby display showing pictures of imagined monsters from other planets. Six of these color illustrations were placed on a large display board with scare copy. The display was later used out front for current ballyhoo.

BOXOFFICE NUGGETS

A comic street ballyhoo helped "As Young as You Feel" for Don Niebaum, manager of the Victory in Sioux City, Ia. A theatre employee dressed as an elderly person walking with a cane, bore a sign lettered: "You can feel 'As Young as You Feel' at the Victory Theatre, etc." The ballyhoo man greeted everyone he met on the streets, and at busy intersections he danced a jig and told curious crowds which collected that every person could feel as young as he felt if they would see the Victory attraction.

An unusual tieup sponsored by the Industrial National bank of Detroit helped to exploit "David and Bathsheba" for Dillon Krepps, manager of the United Artists Theatre. The bank sponsored an artists' competition in which local Rembrandts submitted samples of their handiwork on the biblical theme of the picture for an exhibit at the bank. Paintings were acceptable in watercolor or oils, and the contest was publicized through theatre advertising and newspaper stories.

Arnold Gates, manager of the Stillman Theatre, Cleveland, had one of the theatre usherets ballyhoo "Warpath." Dressed in colorful Indian costume made of beaded deer-skin and an elaborate headdress, the girl toured the downtown section with a sign reading, "Polly Bergen, one of the screen's

most beautiful girls, is one of the many stars in, etc." Gates believes that this angle helped to arouse women's interest in the picture which, due to its theme, is a natural attraction for male patrons.

E. B. Buffington, manager of the Trail Theatre, Colorado Springs, promoted a sweater-girl contest recently as a one-night business stimulant. A neighborhood store and the Jantzen company donated prizes of sweaters and swim suits. The local Gazette-Telegraph published a three-column cut of the entrants.

Fred Greenway, manager of the Palace Theatre, Hartford, used a street photographer stunt to attract attention to "David and Bathsheba." An usher with a camera presumably took pictures of passersby, and everyone "snapped" was handed a card reading, "We didn't take your picture, but we ask you to see a great picture, 'David and Bathsheba,' starting etc., etc."

J. Power, manager of the Imperial Theatre, Walsall, England, distributed 1,000 small seed envelopes, each containing a nut, as part of his campaign for "Congolaise." The envelopes were imprinted, "Something from darkest Africa," and were distributed at the theatre and on the streets in advance of opening. Slips inside the envelope furnished picture title and playdate information.

Kansas City Mayors Give State Flags To 'Flying' Vets

Lawrence Lehman, manager of the RKO Missouri Theatre in Kansas City, had the full cooperation of the marine corps recruiting service in promoting "Flying Leathernecks." In addition, representatives of the governors of Missouri and Kansas presented state flags to the mayors of Kansas City in their respective states, for presentation to Korean veterans whose units are still fighting in Korea.

In conjunction with the impressive stage ceremonies, the British consul addressed the audience. The entire marine unit of 250 men and a band from the air base at Olathe, Kas., marched to the theatre opening night of "Flying Leathernecks" where their presence lent added prestige to the occasion.

Opening day was officially proclaimed as Marine day, and Colonel Cullen of the marine corps was interviewed on several radio and television programs to boost the Missouri Theatre booking. Newsreel pictures of the parade and the stage presentation were shown by WVA-TV.

In the theatre lobby, a Westinghouse super jet engine and various equipment and paraphernalia used by marine pilots were placed on exhibition.

Marine Week Stresses 'Leathernecks' Date

Harry Schreiber, manager of the RKO Palace in Columbus, Ohio, obtained a proclamation by Mayor Rhodes, designating the week of August 2 as Marine week, in conjunction with the opening of "Flying Leathernecks."

On opening night, marines recently returned from Korea were presented with service medals on the theatre stage. A radio interview on station WCOL featuring Col. Paul Johnson, head of the local reserve unit, included several mentions of the Palace booking.

A large amphibious duck with theatre signs was driven about town two days prior to opening. Marine corps recruiting posters throughout the city were sniped with theatre copy.



Bob Bowman, manager of the Warner Theatre in Erie, Pa., build a stockade-type of flash front to ballyhoo "Apache Drums." The box-office was covered to simulate a war drum, on which were placed cutouts of the title and litho illustrations. Bowman promoted a five-day newspaper contest and had local Boy Scouts participate in a parade on opening day.

Early Bird Promotes Kid Show For Easter

The lively competition among Schine theatre managers is getting advance promotions lined up in conjunction with special holidays has reached a new high. With scores of circuit men still reporting back-to-school shows promoted under the sponsorship of local merchants, several report that they have consummated deals for free Christmas shows. While most of these managers were concentrating on 1951, Bill Hulbert, manager of the Kent (Ohio) Theatre, signed a contract with the local Chevrolet dealer who will sponsor an Easter morning show in 1952. The question going around the circuit now is, just how early can you get?

Soap-Bubble Machine Exploits 'Moonlight'

Marvin Fox, manager of the Orpheum in Seattle, developed a mechanical contraption to exploit "On Moonlight Bay." With the help of his theatre staff, he built a bubble-making machine. This was placed behind a large cutout of the two stars of the picture, with copy reading, "Here you favorite tunes including 'I'm Forever Blowing Bubbles,' etc." The novelty of soap bubbles coming from behind the display had theatre patrons mystified and resulted in excellent word-of-mouth publicity.

For "Francis Goes to the Races," Fox engaged a man and a trained mule to give a two-hour performance in front of the theatre on opening night. A sound truck stationed in front of the entrance gave the large crowd of spectators a descriptive and humorous account of the animal's antics. The mule's appearance was advertised in advance in newspapers and on a A-board display on the sidewalk.

Marine Co-Op Exploits 'Flying Leathernecks'

Harold Heller, manager of the Regent Theatre, Grand Rapids, Mich., tied in with the Chamber of Commerce and arranged a street display during National Air Week in behalf of "Flying Leathernecks."

In the theatre lobby, an exhibit of marine air weapons, posters, etc., attracted advance attention to the playdates. A 40x60 peep-hole display was set up in the lobby, with copy: "Here are the 'Flying Leathernecks' in action."

Marine A-boards throughout the city were sniped with theatre copy, and the marquee was decorated with marine and navy flags, pennants and bunting for current exploitation.

A Fielding O'Kelly Front

An attractive flash front designed by Manager Fielding O'Kelly helped "Show Boat" at the Rialto in Amsterdam, N. Y. Side pieces were constructed from three-sheets embellished with stills set in tinselled frames. An overhead board was constructed with huge block letters spelling out the title, large illustrative cutouts, catch copy and star names.

Festival of Bargains Stimulates Trade In Show, Stores

Forty neighborhood merchants sponsored a midsummer bargain festival inspired by Ollie Bales, manager of the West Theatre, Cedartown, Ga. The big gimmick was a giveaway of valuable prizes including a television set, donated by the cooperating merchants. Each merchant distributed drawing tickets, and the prizes were presented on the theatre stage.

Following the giveaway, a street dance was held adjacent to the theatre which broke just before the start of the regular weekly midnight show at the West Theatre. In addition to drawing a capacity house for the giveaway at the early show, Bales reports that the house filled up for the midnight screening.

The Polk County Times ran page one stories in advance and several followup stories. The merchants sponsored a four-page special section in the Times advertising the festival of bargains, and 7,000 of these inserts were mailed to boxholders in the rural areas. The theatre attractions came in for plenty of space in addition to announcement of the drawing.

Bales reports that a majority of the merchants were well pleased with the results of the cooperative campaign and indicated a willingness to repeat the project in the spring.

Hangs a Street Banner

Olin Lawson, manager of the Martin Theatre, Andalusia, Ala., got permission from town officials to hang a banner across the street advertising "Mr. Belvedere Rings the Bell." The sign was put up a week before opening and remained throughout the run where it was seen by hundreds of Saturday shoppers and Sunday visitors.

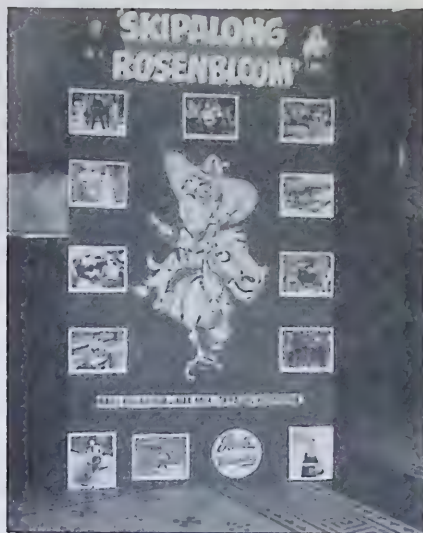
Gets 'Alice' Windows

Bill Hulbert, manager of the Kent (Ohio) Theatre, promoted three attractive window displays on "Alice in Wonderland."



Prior to the opening of "Captain Horatio Hornblower" at the Michigan Theatre in Detroit, publicist Alice Gorham arranged for this attractive lobby exhibit of hand-built ship models. The models originally were entered in city's 250th anniversary model boat contest.

Effort, Energy and Enterprise Go Into Lobby Displays



An attractive lobby is a surefire attention-getter, according to Don Edwards, manager of the Hoosier Theatre in Muncie, Ind. Edwards builds his own displays from lithos and uses plenty of action stills to get over the theme of his shows. The shrunken

head in photo at left is a replica and was advertised as "the real thing." It brought many extra people to the theatre. Patrons who identified 39 stars in the star-montage at right, received free theatre tickets. These devices compel patron interest.

Sports Editor Aids 'Thorpe' Promotion

Lou Hart, Schine district manager, put over two effective promotions on "Jim Thorpe—All American" at the Avon Theatre. He enlisted the cooperation of Jack Case, sports writer for the daily newspaper, to act as host at a screening for the winners of the Kiwanis baseball league season. The speaker was Hank Hodge, coach for Clarkson college, who had played against Thorpe. With Case as host, excellent news and sports-page coverage resulted for the picture.

Hart obtained permission from the local defense bond chairman to placard lampposts with posters selling the All-American idea. Full theatre credits were included on the signs.

Opening night of the picture was designated Sports Celebrity night, with Case arranging for many notables from the sports world to be presented from the stage.

Team Honors 'Angels'

Lou Cohen, manager of the Poli in Hartford, Conn., tied up with the management of Bulkeley stadium, home of the Hartford Chiefs Baseball club, and arranged a large display sign heralding "Angels in the Outfield." Copy on the sign was a salute from the team members to MGM for producing the film. With 5,000 sports fans attending the average game, the theatre message got the picture loads of advance publicity.

Builds Flash Front

Duke Elliott, manager of the Olympic in Watertown, N. Y., built a flash front for "Devil's Sleep" and "I Couldn't Marry." Scare copy emphasized recent news headlines about the drug menace. Display pieces were covered with stills placed at eye level.

Eight-Page Movie News Sells Coming Programs

Al Hansen, manager of Atlantic Theatres, the Corral Drive-In and the Atlantic (Iowa) Theatre, had an inspiration recently after listening to Kroger Babb, president of Hallmark Productions, address a regional exhibitors convention.

Hansen prepared an eight-page movie news type of program which was mailed and distributed to every home in the territory. All composition and news stories were developed by Hansen. Special publicity stories furnished interesting information on coming attractions at both theatres throughout the month of September.

Notices of institutional features such as air conditioning, cartoon shows for kids, etc., were included. Format for the pamphlet was professional in appearance and layout.

Novel Boat Ballyhoo Starts 'Hornblower'

A street ballyhoo was used for "Captain Horatio Hornblower" by Jim La Farr, manager of the Malone (N. Y.) Theatre. A large boat reconstructed to look like an oldtime three-masted schooner was placed on a flat truck and driven through the downtown and residential areas with proper signs. La Farr arranged several window displays, using models of ships with posters and stills from the picture.

Gets Coast Guard Aid

For "Fighting Coast Guard," J. E. Petrosky, manager of the Palace in Norwich, Conn., obtained several thousand free booklets for distribution from the coast guard recruiting service. The booklets contained information on the opportunities offered by enlistment in the coast guard, and were imprinted with playdates.

Pinza Music Tieups Aid 'Dishonorable'

Norman Levinson, assistant manager of the Poli Theatre, Hartford, and student assistant Walter Leibowitz made full use of Ezio Pinza's vocal talents to promote music and radio tieups on "Strictly Dishonorable." Station WDRC used a 15-minute program of Pinza records, with picture credits, prior to opening. Stations WTIC, WKBN and WONZ also stressed Pinza records and plugged the theatre booking.

Window and counter displays were promoted with eight Hartford music stores and five-and-dime stores. Special transcriptions were planted with stations WHT and WCCC, and Italian newspapers were contacted for special Pinza spreads.

Lobby Stunt Inexpensive

A lobby 40x60 playing up the suspense and adventure angles of "Peking Express," flanked by side-pieces with signs reading, "Contraband," proved an inexpensive and effective word-of-mouth stunt for Len Tuttle, manager of the St. Albans (N. Y.) Theatre. Action scenes showing highlights from the picture were used on the display sign.

Coming Hits Publicized

Harold Lee, manager of the Babcock in Bath, N. Y., planted a newspaper story listing many of his fall attractions. At a recent kiddy matinee, Lee advertised that every child who purchased a ticket in advance would receive a free pencil.

DRIVE-IN THEATRE CENTER AISLE LIGHTS
Numbered Panels for Ramps with Opaque Panels for
Illuminating Entrance or Exit Driveways
DRIVE-IN THEATRE MFG. CO. 776 Baltimore
Kansas City, Mo.

Radio, News and School Leaders Support 'Thorpe' Trophy Award

The Fall Movie campaign at the Strand Theatre, Greensburg, Pa., was kicked off with extensive promotion on "Jim Thorpe—All American." The campaign, handled by Manager S. W. Gould, embraced full cooperation from radio station WHJB, the Greensburg Daily Tribune and Daily Review, and the director of athletics at Greensburg high school.

The big gun of the campaign was a public participation contest to select the most outstanding local athlete as recipient of a Jim Thorpe trophy. Both newspapers, which are under one management, ran daily announcements of the contest on the news pages, the amusement pages, and in the sports section. Each day, a ballot was published so that subscribers could indicate their choice from a list of 16 candidates selected by the football coach and director of athletics at the high school. Presentation of the trophy was made on the theatre stage with suitable ceremonies.

Bob Johnson, sports director of station WHJB, devoted two special broadcasts to the hero of the film production. Several on-the-spot sports broadcasts from in front of the Strand Theatre were also successful in promoting the theatre playdates. The winner of the trophy was introduced to radio listeners by Bob Johnson on still another broadcast. During his daily program, the sports announcer reviewed the careers of each of the candidates for the trophy award, with the picture receiving mention several times.

During the Greensburg-Vandergrift football game, first of the season of the home team, special announcements were made, at which time the sports fans were invited to



attend the presentation of the Jim Thorpe trophy at the Strand.

Affiliated Warner theatres in the town, under the management of Gould, used cross trailers and display signs to promote the Strand playdates.

Gould got six merchants to sponsor a full-page newspaper co-op ad announcing the trophy award on the theatre stage and the picture booking. In addition, each of the cooperating merchants purchased theatre tickets which were given to the first 25 customers in each store, without obligation.

Minors Club Members Enter Bronco Derby At Saturday Show

One of the very first achievements of A. R. Tate-Lovely after taking over the managerial chores at the Empire Cinema on Mile End road, London, England, was to get himself in solid with the Saturday Minors club. He promoted a bronco derby which not only endeared him to the youngsters but also stimulated advance word-of-mouth publicity for "The Galloping Major."

Tate-Lovely took his cue from the stars of the film who had visited the British Industries fair and named a new Mobo bronco toy "The Galloping Major." He then contacted a local firm from whom he borrowed four of the new toys and promoted prizes for winners of the derby.

The derby itself was presented on the theatre stage at the Saturday show, with youngsters in the audience participating in elimination heats until the finalists were declared the winners. The East London Advertiser obligingly published advance stories and assigned a photographer to take pictures which were used with a follow-up story.

The Empire manager reports that in addition to putting over the stunt without cost, it was directly responsible for the good business the theatre enjoyed during the current playdates of "The Galloping Major."

Theatre Near Colleges Busy on Student Deals

Charles R. Darby, manager of the Avon Cinema in Providence, R. I., recently inaugurated his fall and winter season with a series of exploitations.

Securing a list of students entering Brown university, and Pembroke college, Darby issued invitations to attend any performance for the first two weeks of the new semester as his guest. The invitations served as guest tickets. The response was gratifying. The two schools are situated within a five-minute walk of the Avon which specializes in foreign films, operas and other classic productions.

Darby also continued a custom of long standing, that of supplying specially Avon-imprinted pencils to all students and blotters to all study rooms and dormitories. The latter carried a list of coming attractions and other promotion.

For "Kon-Tiki" Darby carried out a campaign that proved highly successful. Display windows in the Boston Store and Shepard's, largest downtown department stores, were given over to stills, artistic backgrounds and tricky blowups. Other displays appeared in stores located in the Wayland Square area adjacent to the Avon, and in the Corner book store, one of the most heavily patronized book shops in the city.

Working in conjunction with Pat Fallon, emcee on the Irish Hour aired over WRIB, a "Kon-Tiki" raft was awarded in a tune-guessing contest.

High School Co-Op Aids 'Jim Thorpe'

Lew Merenbloom, manager of the Hippodrome Theatre, Corbin, Ky., had an extensive tieup with the high school on "Jim Thorpe—All American."

He was allowed a 30-minute session with the student body on the school auditorium stage. Speakers for the occasion included the principal and the football coach who related the history of Jim Thorpe. The Hippodrome manager addressed the audience on the merits of the picture, explaining that he had attended a screening in Cincinnati.

Merenbloom was permitted to use the public address system at the first football game of the season at which he plugged the picture periodically throughout the game. Some 22x28s and window cards were placed in local grade schools and in rural schools throughout the surrounding area.

Postals for Beach Crowds

Almost all visitors to seaside towns can be counted upon to buy picture postcards, or at least look over the selection. H. Cherry, manager of the Odeon Theatre, Paignton, England, cashed in on this fact as a means of publicizing "A Night Without Stars." He made up a card with appropriate copy.

Ad Gets Sport Photos For 'Thorpe' Display

Advance interest in "Jim Thorpe—All American" was aroused by Ray Boyer, manager of the Mohawk in Amsterdam, N. Y., through a want ad for old sports photos. Ad copy explained that the photos were to be used in conjunction with the film. Many local residents responded and several brought in photos of Jim Thorpe himself.

Boyer ran display ads on the sports pages, promoted interest among high school students by offering passes to members of the football team who could drop-kick the farthest, and planted Treasury department posters in banks, hotels, etc.

All-Football Program Booked for Big Rally

A football rally intended to arouse student enthusiasm at the beginning of the season has been set by Bill Connolly, manager of the Capitol Theatre, Illon, N. Y. Connolly has booked an all-football program of features and shorts. The school football coach and faculty have promised full cooperation in making the event a success. The school team coaches and cheerleaders will be presented to the audience on the stage of the Capitol between shows. The local press and radio station are giving the promotion full support.

DIT-MCO IN-CAR SPEAKERS
Senior or Junior Type, can be used to replace any make of in-car speakers.
DRIVE-IN THEATRE MFG. CO.
726 Baltimore
Kemp City, Mo.

FPC Rally at Banff Views New Product

BANFF, ALTA.—A discussion of future competition from television and screening of new product were highlights of the meeting of executives and partners of the Famous Players theatre circuit at the Banff Springs hotel recently. Among those attending were John J. Fitzgibbons, FPC president; R. W. Balstead, vice-president; L. I. Bearg, western Canada division manager; E. A. Zorn, prairie supervisor; Frank Gow, west coast manager; Maynard Joiner, west coast supervisor, and Ben Geld Seller, Famous's chief buyer and booker.

Also sitting in were Ken Leach, Calgary; Roy Chown and John Cardell, ownership partners in the Strand, Variety and Hitching Post theatres; Don Menzies, Palace Theatre manager, and Paul Cardell, circuit's local booker.

Most of the convention time was taken up viewing new product which the executives and theatre managers optimistically felt would be a shot in the arm for Canadian boxoffices. Among the films screened were "An American in Paris," "When Worlds Collide," "Detective Story" and "Painting the Clouds With Sunshine."

Television was a matter of concern to the assembled theatremen because of what has happened to the boxoffice in a few eastern Canada cities where American TV can be picked up. A decline in attendance has been recorded in Windsor, Ont., on the Niagara peninsula and in some Toronto spots. They felt this was perhaps an indication of what the general effect may be when TV hits its stride in Canada in a few years.

Odeon Chain to Continue To Run Hamilton Houses

HAMILTON, ONT.—Odeon Theatres' tenancy of the Palace and Capitol, two largest local theatres, will not be disturbed by the sale of the houses to Sybil Investments of Toronto by Theatres Properties.

Following many rumors, announcement of the deal was made by Samuel Lunenfeld, head of Sybil Investments. Leases with Odeon will be continued. The president of Theatre Properties of Hamilton is Paul L. Nathanson, once a member of the Canadian Odeon board. He is the son of the late N. L. Nathanson, who became president of Odeon in Canada after resigning as president of Famous Players Canadian ten years ago.

Previously, it had been announced that the Hamilton Savoy, also operated by Odeon, had been sold for \$110,000. The manager of the Capitol is C. T. Spencer. Sam Hebscher is in charge of the Palace. The theatres are under the supervision of Harry C. Dann for Odeon.

Fight Films Plentiful; In 8 Toronto Houses

TORONTO—Local fans had plenty of prize-fight pictures for a change. After playing two weeks at the Imperial, the Robinson-Turpin film was transferred to nine theatres, seven of them Bloom & Fine units and two, the Alhambra and St. Clair, FPC houses.

The Saddler-Pep film went into the big Imperial immediately after the Robinson-Turpin picture, both topped by a regular feature.

Canada Patronage Firm; No Need of Movietime

MONTREAL — Delegates to the national committee meeting of Motion Picture Exhibitors Ass'ns of Canada and the national executive body of the Motion Picture Industry Council of Canada decided in joint meetings here last week that this country now has no need for a joint industry drive such as the Movietime U.S.A. campaign now under way in the U.S.

Boxoffice receipts in this country have been firm the last year in contrast with the situation south of the border.

The MPEA of Canada business session was attended by 45 representatives of motion picture associations in each province of Canada, representing more than 1,500 theatres. The national committee's fourth annual meeting was led by Morris Stein of Toronto, chairman.

PLEDGE ARMAMENT COOPERATION

Quebec's representatives were J. Arthur Hirsch, president of the Quebec Allied Theatrical Industries; Basil Salamis and Charles Bourassa, Montreal.

J. J. Fitzgibbons, Toronto, was chairman of the Motion Picture Industry Council meetings. The council decided unanimously that it would cooperate fully with the government in its rearmament program and especially in urging people to save for defense.

This decision was made following an address to the council by Herbert Richardson, deputy secretary of the Bank of Canada in Ottawa. He outlined the benefits which the motion picture industry could give the government in helping a savings bond drive. Delegates to the council said motion picture screens should be made available to help in such work.

A spokesman for the members said that motion picture theatres across Canada probably would be made available to civil defense authorities at specified times for the purposes of lectures and demonstrations. No details have yet been worked out, he said, but members who represented every branch of the motion picture industry in the Dominion had promised to help toward civil defense in whatever way they could.

FILMS ON CIVIL DEFENSE

He said that the National Film Board, which is not directly affiliated with Motion Picture Industry Council, has begun preparing documentary and educational films connected with civil defense. The 44 men and one woman who came here to discuss matters related to the production of motion pictures in Canada included some of the most highly placed people in the industry. Among them are John J. Fitzgibbons, president of the council, who was re-elected to the office; L. W. Brockington, president of Odeon Theatres in Canada; J. Arthur Hirsch, president of Consolidated Theatres, and Gordon Lightstone, president of the Motion Picture Distributors Ass'n. The one woman attending was Ray Lewis, editor and exhibitor.

Mayor Camillien Houde gave the welcome and paid tribute to the work which the motion picture industry had done for Montreal. In his report as president, Fitzgibbons drew the attention of members to the fact that in

the last year the people of Canada went to motion picture theatres as frequently as in previous years. This was in contrast to the situation in the U.S., where officials connected with the industry were disturbed by the decrease in boxoffice receipts.

The council's spokesman said that members were not seriously disturbed by the possible effect television might have on the motion picture industry here, adding, "We have time to prepare for it."

In addition to Fitzgibbons, other officers elected were David Griesdorf, vice-president; A. J. Mason and secretary-treasurer, and A. H. Jolly, assistant secretary-treasurer.

Films seen by theatregoers during the last year have been of a higher quality than at any other time and the standard of pictures continues to improve. That is the opinion of the national committee of the Motion Picture Exhibitors Ass'n of Canada, among whose delegates is A. J. Mason, mayor of Springhill, N. S., a member of the legislative assembly of that province.

The national committee feels that in Hollywood and British film studios there is a definite trend toward a more diversified and adult approach to motion picture entertainment.

COMPETITION AN AID TO PUBLIC

"In Hollywood, for instance," said a spokesman of the committee, "there are a number of independent producers who are making more producers compete for the boxoffice dollar and, in our opinion, this will mean that the public will benefit in the end."

Problems of a national and provincial nature affecting the film industry in Canada were discussed at the meeting. An interim report on television, giving information on the technical, legal, and entertainment aspects of this new attraction, as yet not available here, and how it may affect the motion picture industry in the future, was submitted. Leonard W. Brockington, a former chairman of the CBC and head of the J. Arthur Rank organization in Canada, and John J. Fitzgibbons, president of Famous Players Theatres, are members of the association's television committee, which was appointed at the previous annual meeting to collect data on this question.

The associations have agreed to continue to cooperate with the federal and provincial governments and with national charitable drives over the question of the free use of their 1,500-odd theatre screens for publicity purposes.

The following officers were elected: president, Morris Stein, Toronto; eastern vice-president, F. Gordon Spencer, St. John, N. B.; western vice-president, Ken M. Leach, Calgary, and secretary-treasurer, H. C. D. Main, Sutton, Ontario.

Police Foil Robbery Try

HAMILTON, ONT.—Quick action by police resulted in the arrest of three men in the Strand here after a report had been received that noises were heard inside the theatre late at night. An attempt had been made to smash the safe.

MONTREAL

Associated Screen News of Montreal has received a contract from the Canadian Department of Defense Production for photographic equipment to the amount of \$34,946, and Anglophoto, Ltd., Montreal, has received a similar order to the amount of \$15,326 . . . Nat Taylor, president of International Film Distributors, has closed a long-term deal for the Canadian franchise for the products of Associated British-Pathe. The first picture, "Laughter in Paradise," will be shown in Canada shortly . . . The Capitol Theatre at Quebec was the scene of a gala performance in celebration of the 50th anniversary of L'Orchestre Symphonique de Quebec, the oldest orchestra in the Dominion.

Famous Players Canadian held a two-day convention September 27, 28 at the Alpine Inn, at Ste Marguerite du Lac Masson, which was attended by executives of Famous Players and its subsidiaries under the chairmanship of J. J. Fitzgibbons, president of Famous Players. Consolidated Theatres was represented by its president Arthur Hirsch. George Ganetakos, president of United Amusement Corp., represented his company. John Ganetakos, an executive of UA and Confederation Amusement; William H. Mannard, secretary-treasurer of UA, and a delegation of over 50 persons attended.

Exhibitors who attended the convention at the Mount Royal hotel were entertained at Ruby Foo's at a dinner September 25 hosted by the Quebec Allied Theatrical Industries. Distributors hosted delegates and observers

attending the conference of Motion Picture Distributors Council of Canada September 26, at a luncheon in the Champlain room of the Mount Royal hotel . . . Joseph and Marina Than, who were connected with Renaissance Films several years ago, are now in Paris filming for an independent American producer . . . James Donald, Montreal-educated but Scottish-born stage and screen star, has been given a leading role in London in the British film, "Gift Horse" . . . A collection of films on construction problems is being made by the Canadian government division of building research. They will be distributed free.

Carl Peppercorn of Toronto, Canadian district manager for RKO, and Ralph Banghart, Boston RKO exploitation man; Peter Myers, general manager of 20th-Fox in Canada; H. Harnick, general sales manager for Columbia; B. Goodman of New York City, in charge of all personnel, and Haskell Masters of Toronto, Canadian general manager, both of Warner Bros., all spent a few days in town . . . RKO has again obtained prize-fight picture rights and will distribute the Pep-Saddler fight . . . The Jewish colony of Filmrow observed the New Year holiday, although the offices were opened and routine work followed its course.

Allan Spencer of the advertising department of United Amusement and Confederation, who had returned to the office after a few days' illness, experienced a relapse and is again at home recuperating . . . Romeo Goudreau, salesman for Paramount, was on a ten-day business trip in the mining district of Rouyn . . . United Amusement and Confederation Amusement corporations, whose offices are in a three-story building on Monkland avenue, are installing an elevator . . . Mike DiMambro, office manager of Montreal Poster Exchange, is passing cigars around on the birth of a baby son.

CALGARY

Ralph Mitchell, Capitol Theatre manager, has been away from work and on the sick list for six weeks. He is now on an extended holiday to recuperate . . . The Saturday before last was a dark day for Calgary and other Alberta drive-in operators. Unseasonable snow started falling and over four inches of it, along with below freezing temperatures, lasted for almost a week.

Jack Heaps, who is assistant to Ralph Mitchell at the Capitol and has been holding the reins at the theatre, became a father last month (11). His new son John docked while "Show Boat" was getting up steam for a holdover at the Capitol. Helping Jack out as assistant manager is Basil Belpy, sent out by Famous Players from the Metropolitan in Winnipeg.

The manager and owner of the Grand and Uptown theatres, both first run Calgary houses, returned last week from a California business trip. He was down in connection with the recently completed Baron building that houses the Uptown. His son Bill took charge while he was away.

The same snow that hit the drive-ins so hard recently also had a small effect on downtown houses but most managers felt it was nothing to worry about.

TORONTO

Hugh Sedgwick, chief projectionist of the Capitol, Hamilton, was the delegate of the trades and labor congress of Canada to the trade union convention in Britain. He was the first representative of the Canadian film industry to attend an overseas labor conference. While there, he visited Odeon and Gaumont theatres and the Pinewood Studios . . . Win Barron, exploitation manager of Paramount Film Service and editor of Canadian Paramount News, has appointed Eileen Pratt as his secretary and assistant. Miss Pratt was formerly with J. Arthur Rank and the ABC Film Review, London, England.

Arnold Hague, son of the late Clair Hague of Toronto, founder of the Canadian Picture Pioneers, will have charge of the Associated Screen News cameramen covering the Canadian tour of Princess Elizabeth and Philip. One of the cameramen is Doug Skene of Toronto, who served with the Canadian army film unit during the last world war.

K. Lincoln Cooper, assistant to manager John Gibson of the Fairlawn, has been transferred to the Odeon at Ottawa, where he will be assistant manager to Gordon D. Beavis . . . Manager Simmons was elated over the holding of "Kon-Tiki" for a sixth week at the Towne Cinema, Toronto. Mrs. Yvonne Taylor held "Bitter Rice" for a fifth week at the International Cinema.

No less than 26 neighborhood theatres staged special children's matinee shows September 29. The list included 17 units of Bloom & Fine Theatres, six theatres of Allied Independent Exhibitors and three Odeon houses . . . Jean Martin, cashier of the Granada at Hamilton, is serving a two-year term at Mercer reformatory, following conviction on a charge of stealing \$115 of theatre receipts.

William Shelly has retired from Shelly Films, Long Branch, of which Leon Shelly, his brother, is president . . . A recent Toronto visitor was Arthur Silverstone of 20th-Fox.

J. Arthur Rank Firms Show \$830,000 Profit in Year

TORONTO—A profit of \$830,000 for the fiscal year ending June 23, compared with a net loss of \$375,000 for the preceding 12 months, was shown in the annual statement released here September 28 by the J. Arthur Rank Organization of Canada.

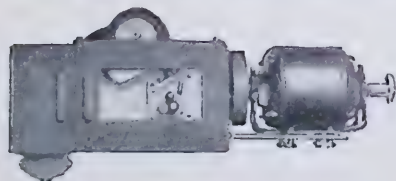
The group, including Odeon Theatres and affiliated companies, showed a profit of \$8,300,000 before payment of taxes, it was stated in the report. The total after depreciation, but before other charges, was reported at approximately \$11,000,000, compared with \$5,000,000 for the preceding fiscal year.

J. Arthur Rank's report said: "I am satisfied that our investment, with efficient and satisfactory management, in this rapidly developing rich country, will become of increasing importance during the coming year."

Rank, who made a personal inspection of his Canadian interests last May, added that the organization's substantial theatre investments outside the United Kingdom was to insure an adequate outlet for British films.

"As a result," he observed, "we now are in the position of not only having secured an assured outlet but we are making a reasonable return on our investments."

ONE ENGINEERED FOR QUALITY SOUND



ROYAL SOUNDMASTER NEW MODEL 9 SOUNDHEAD

Ballantyne engineering skill has simplified soundhead operation to a foolproof, almost mechanical procedure.

Sensational new innovations in design and construction provide greater accessibility to the interior of the soundhead for threading and adjustments.

Now you'll get ALL of the sound on the sound track . . . the high tones and the low tones . . . the shouts and the whispers . . . in perfect clarity and fidelity.

Perkins Electric Co., Ltd.

2027 Blouy St., Montreal

277 Victoria St., Toronto

Complete Theatre Equipment & Supplies

Parnell & Sons Chain Grows to Five Towns

RED DEER, ALTA.—The Capitol and Crescent theatres in this central Alberta town were sold by owners R. W. Beatty and Ted Beatty to Jim Parnell & Sons in one of the biggest deals in this province for a long time. The new owners took over operation October 1. The purchase now extends the Parnell holdings to five towns. The other four theatres are in Lacombe, Coleman, Bellvue and Blairmore.

Another change of ownership took place in Paradise Valley, when Jack Hawks took over the operation of the Paradise Valley Theatre Friday (5) from W. Risk. Hawks previously operated a theatre for Coombs & Hudson at Lloydminster, Sask.

MARITIMES

An international competition in tuna fishing stimulated business at both the Capitol and Community in Yarmouth the week the tournament was held. Representing the Nova Scotian government in arranging the event was Tom Courtney, former manager of the Casino Theatre, Halifax . . . The B&L Capitol at Andover has had its lobby space enlarged and redecorated. About 75 seats have been added and a candy counter and coin-operated soft drink machine have been placed in the lobby. The B&L base is at St. John.

Jack Butler, for many years operator of the Imperial, Moncton, N. B., plans to move his home to Toronto. He has been convalescing at his home in Moncton after surgical treatment in a Moncton hospital. For some years he has spent part of each winter on a trip to Florida, and he probably will repeat his stay in the southern state this winter. The Imperial is in the Famous Players chain and will continue in operation until a chain store firm decides to go through with plans to use the whole building in enlargement of its store. Current manager of the Imperial is Hilary Howes former assistant manager of the Paramount, St. John, for FPC.

While in Toronto recently conferring with executives at the Odeon headquarters, Lionel April, assistant and son-in-law of Abe Garson, maritimes' manager for Odeon, met Arthur Rank and John Davis, general manager for Rank. He was introduced by Dave Griesdorf, Canadian general manager for Odeon, who was in St. John soon afterward on a maritime inspection trip . . . A car owned by Fred Spencer, president and founder of the Spencer chain, was stolen from its parking space in front of the Spencer head office in St. John. It was found about 225 miles north of St. John, where it had been abandoned on a side road. Two young men were arrested.

The only theatre at which children under 13 are given free admittance is the Valley Drive-In at Springhill, N. B. . . . Two shows each week night are being offered at the Lyric, Marysville, N. B. They start at 7 and 8:50 p. m., with prices of 20 and 30 cents. Single bills prevail and changes are three times weekly.

VANCOUVER

Jack Zaitzows of Vancouver, owner of the Roxy and Princess in Melville, Sask., has appointed Joe Harris, formerly with Empire-Universal at Winnipeg, as manager of the two theatres . . . Larry New, employee of the Famous Players circuit here who left for Hollywood to join the publicity department of RKO, died from a heart attack there and was buried in Vancouver. He was 39 . . . Mark Watkins, former assistant manager at the Hastings here, died in Toronto. He was well known as an organist . . . Bernice Bobay, Vogue Theatre cashier, was married to George Goodreau. They honeymooned south of the border.

John Pugh has moved from the Sapperton Theatre in New Westminster to manager of the Odeon at Abbotsford, replacing Bob McKay, resigned . . . Alex Myers, manager of the Cambie which was recently given up by Odeon circuit, was transferred to the Olympia Theatre, replacing Herb Wolfe, resigned . . . Jean Nicholson, for the last two years biller at Warners, resigned to live in Pemberton Meadows, B. C., where her husband will teach high school. She was replaced by Mrs. Jean Smith . . . Steve Rolston, SARO manager, and Mabel Grant, secretary, returned from vacations . . . Dan Ferguson of the Lux Theatre, who has been off ill for the last eight weeks, returned to the booth.

Clyde Gilmour, film editor of the Vancouver Sun, is also critic for Maclean's magazine and for the Canadian Broadcasting Corp. . . . Shirley Stranch, head candy girl at the Dominion Theatre, was in a hospital for an operation . . . Shirley Wilson, manager for Perkins Electric, back from a sales trip in the interior, reports business conditions are very good . . . The wife of Bill Myers of the Odeon Plaza was in a New Westminster hospital for a checkup.

Doug Isman, IFD manager, and his wife Rose of Warner Bros. were on a vacation in Seattle . . . Bob Kelly, head of the Odeon concessions department, is the new secretary of the Vancouver Football Ass'n . . . Ross Beesley of Vancouver has been assigned as senior cameraman by Associated Screen News to make a newsreel story of the Princess Elizabeth tour. ASN has been given exclusive newsreel rights.

Vancouver Island can expect to see more of Bing Crosby and his pal Bill Morrow. Now on their way back to Hollywood, the two are all set to do a little promotion work for this part of the world. Crooner Bing may even tell his vast radio audience about the 48-pound tyee he caught in Comox bay . . . A fall in a Port Alberni theatre was the basis of an unsuccessful damage suit which reached supreme court here. Chief Justice Farris dismissed the claim of Mrs. John Martin Johnson of Port Alberni for \$658 medical and other expenses for injuries received. Mrs. Johnson claims she tripped over loose carpet on the theatre stairs. The theatre denied that the stair carpet was loose and the claim was rejected.

English Actor in 'Crimson Pirate'

Frederick Leicester, English stage and screen actor, has won an important role in Warners' "The Crimson Pirate."

Boothmen Turn Down 28-Cent Wage Hike

VANCOUVER — AFL projectionists Local 348 have rejected a majority conciliation board recommendation for a 28-cent hourly increase for 71 men working in Famous Players Theatres in British Columbia, except in the Victoria-Ladysmith area of Vancouver Island. The union has applied for a government-supervised strike vote. The projectionists, who now draw from \$2 to \$2.15 an hour for an average weekly work ranging from 30 to 36 hours, had asked a 50-cent boost.

The minority report of the board endorsed the union request.

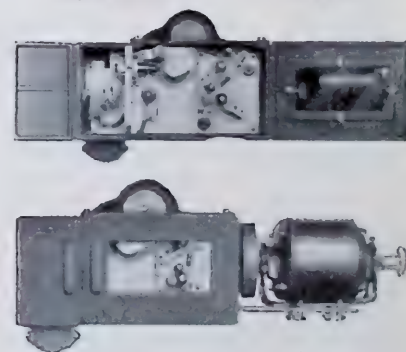
The board also recommended a cost-of-living bonus of one cent an hour for each 1.3 index point rise in cost of living. Local 348 asked a 1.1-cent increase for each index point rise. Union officials feel other forms of cost-of-living bonus plans don't begin to compensate for the living cost increases.

The Odeon circuit projectionists' demands are the same as those of FPC booth workers. Odeon has 30 theatres in British Columbia. Contracts expired August 31. The strike ballot had not been granted by the British Columbia labor relations board at press time.

Polio Ban Is Lifted

HALIFAX—A Nova Scotian health department ban on theatre attendance was lifted simultaneously with reopening of schools. The kids had been kept from the theatres in some locations, notably Halifax and Dartmouth, for about a month because of polio.

STONE ENGINEERED FOR QUALITY SOUND



ROYAL SOUNDMASTER NEW MODEL 9 SOUNDHEAD

Ballantyne engineering skill has simplified soundhead operation to a foolproof, almost mechanical procedure.

Sensational new innovations in design and construction provide greater accessibility to the interior of the soundhead for threading and adjustments.

Now you'll get ALL of the sound on the sound track . . . the high tones and the low tones . . . the shouts and the whispers . . . in perfect clarity and fidelity.

Theatre Equipment Supply Co.

906 Davie Street

Vancouver, B. C., Canada

Complete Theatre Equipment & Supplies

T. C. Clark Is Appointed Dominion Sound Head

MONTREAL—T. C. Clarke has been appointed president and director of Dominion Sound Equipments, Ltd., to succeed the late A. L. Brown. Clarke, prominent in the electrical industry for many years, has been vice-president in charge of sales for Northern Electric Co.



T. C. Clarke

A native of Wales, T. C. Clarke came to Canada in 1910 and settled in Saskatchewan where he engaged in electrical contracting and telephone system construction. In 1915, he enlisted in the army and served overseas throughout World War I. He was discharged in 1918 with the rank of captain.

On his return to Canada, Clarke joined Northern Electric in Vancouver as a sales engineer. He went to Winnipeg as district sales manager in 1929 and, four years later, returned to Vancouver as district sales manager for Alberta and British Columbia. In 1933, he was appointed manager for the district.

In February of this year, Clark was called to Montreal to serve as general sales manager for Northern Electric. His appointment as vice-president in charge of sales followed the recent death of Brown, whom

he also succeeds as president of Dominion Sound Equipments.

Throughout his career, Clarke has been active in business and civic organizations. A past-president of the Vancouver Board of Trade, and a past-president of the Electrical Service League of British Columbia, a member of the provincial regional committee of the Canadian Chamber of Commerce, and a director of the Pacific National exhibition.

He was also vice-president of the B.C. division of the Canadian Red Cross society, and vice-president of the Medical Research Institute of B.C.

OTTAWA

Two incidents in local theatres demonstrated the importance of alertness on the part of employees. For no reason, a patron yelled "fire" at the Capitol when it was filled for a performance. The culprit was not traced, but the audience of over 2,200 was evacuated in less than three minutes, thanks to the staff. At the Nelson, stage drapes started to smoulder during a fashion show, but Manager W. H. Curley assured patrons there was no danger while ushers made use of fire extinguishers.

Four Ottawa theatres cooperated with the Kiwanis club in staging National Kids day special shows. The theatres were the Imperial, Elmdale, Mayfair and Glebe, in different parts of the city. . . Following the appointment of Lincoln Cooper as assistant to Manager Gordon Beavis at the Odeon, Barry Carnon, formerly in the job, has become manager of the neighborhood Rexy here.

Mrs. Hyman Bessin, wife of the new owner of the Glebe, has taken over the management of the theatre and has adopted a policy of catering to women and children. Mrs. Bessin is the national president of the Miz-rachi Women's Ass'n of Canada and is prominent in other Jewish women's organizations. Assisting her are Mrs. Lorena Vezina and Mrs. G. M. Guttman.

Manager Ernie Warren got four good weeks out of "Kon-Tiki" at the Little Elgin. The engagement now is being followed by "Bitter Rice." At the main Elgin, in the dual combination, "Rhubarb" played two weeks. . . Bob Maynard, manager of the Francais, turned to a French-film policy in the playing of "Les Inconnus dans la Maison" and "Le Tyran." The former stars the late Raimu in his last picture. . . Fred Leavens of the Elmdale added a stage show to the double bill on Friday and Saturday nights for the presentation of local talent. There was also a fashion parade on the Glebe stage.

16mm Golf Reel Ready

MONTREAL—Associated Screen News has a new film on golf ready for distribution. Called "Par Excellence," the reel is in 16mm color and was produced for the House of Seagram at the Mississauga Golf club in Toronto. Film features highlights of the 1951 Canadian Open and shows defending champion Jim Ferrier beating off spirited bids for his crown by leading golfers from Canada and the States. Distribution is being handled through Benograph Film Libraries in St. John, Montreal, Toronto, Winnipeg and Vancouver.

'Rhubarb' Grosses 125 As Toronto Leader

TORONTO—"David and Bathsheba" continued for a fourth week its Canadian premiere engagement at the Victoria. Only other holdover was "Thunder on the Hill" at the Odeon in a second week. Business was firm, the leaders being "Rhubarb," with the Saddler-Pep fight picture at the Imperial, and "Rich, Young and Pretty" at Loew's.

(Average Is 100)

Biltmore—The Web (U-I); Frontier Gal (U-I), reissue	90
Fairlawns—Caesar and Cleopatra (UA), reissue	90
The Way Ahead (20th-Fox)	90
Hyland—No Highway in the Sky (20th-Fox)	110
Imperial—Rhubarb (Para); Saddler-Pep Fight (RKO)	125
Loew's—Rich, Young and Pretty (MGM)	120
Odeon—Thunder on the Hill (U-I), 2nd wk	90
Shea's and Eglinton—Painting the Clouds With Sunshine (WB)	115
Tivoli and Capitol—Peking Express (Para); Happy Go Lovely (RKO), 2nd d. t. wk	105
University and Newtown—Darling, How Could You (Para)	105
Uptown—The Law and the Lady (MGM)	90
Victoria—David and Bathsheba (20th-Fox), 4th wk	95

Vancouver Grosses Off: 'Rice' in Fifth Week

VANCOUVER—Autumn-like nights and the end of daylight saving time helped make people film-minded again here. The boxoffice pace was down, however, as compared with the excellent takings of the previous two weeks, due mostly to some new weak entries. "Bitter Rice," on the strength of its sex appeal, stayed for a fifth week at the Studio. It was breaking the house record, Mickey Goldin, manager, claimed. "David and Bathsheba," in its second and final week at advanced prices, met the fate of other upped price roadshow pictures here, doing only fair business at the Strand.

Capitol—Strictly Dishonorable (MGM)	Fair
Cinema—Peking Express (MGM); Home Town Story (MGM)	Good
Dominion—The Frogmen (20th-Fox); As Young as You Feel (Para), 2nd d. t. wk	Fair
Hastings—The Long Dark Hall (Col), plus stage show	Fair
Orpheum—Flying Leathernecks (RKO)	Good
Paradise—Boomerang (20th-Fox); Fury at Furnace Creek (20th-Fox), reissue	Fair
Plaza—Cattle Drive (U-I); One Minute to Twelve (JARO)	Fair
State—Task Force (WB), plus stage show	Fair
Strand—David and Bathsheba (20th-Fox), roadshow, 2nd wk	Fair
Studio—Bitter Rice (IFD), 4th wk	Very good
Vogue—The Browning Version (JARO), 2nd wk	Average

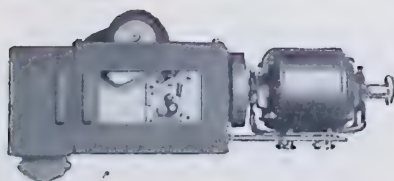
Site for Drive-In Chosen Near St. John by F&H

ST. JOHN—A site for a 650-car drive-in at Grand Bay, ten miles up the St. John river road from here, has been acquired by Franklin & Herschorn. Construction will be started early in the spring and the outdoor theatre probably will be functioning by mid-May. Decision to use a site on this road because of the prevalence of fog in the St. John district was made after a survey of spots on the Fundy shore, Loch Lomond and Moncton roads. The choice of the river road was made because there is less fog there and the area is more populated. It will be the first drive-in in the St. John area.

GTS to Handle Simplex

TORONTO—General Theatre Supply Co., affiliate of Famous Players Canadian, has taken over Canadian distribution of the new Simplex X-L projector through its five branches from St. John to Vancouver.

STONE ENGINEERED FOR QUALITY SOUND



NEW MODEL 9 SOUNDMASTER SOUNDHEAD

Ballantyne engineering skill has simplified soundhead operation to a foolproof, almost mechanical procedure.

Sensational new innovations in design and construction provide greater accessibility to the interior of the soundhead for threading and adjustments.

Now you'll get ALL of the sound on the sound track . . . the high tones and the low tones . . . the shouts and the whispers . . . in perfect clarity and fidelity.

J. M. Rice & Company

202 Canada Building
Winnipeg, Manitoba, Canada

Complete Theatre Equipment & Supplies

BOXOFFICE

The MODERN THEATRE

SECTION

featuring

*Lighting
and Display*



OCTOBER 6, 1951

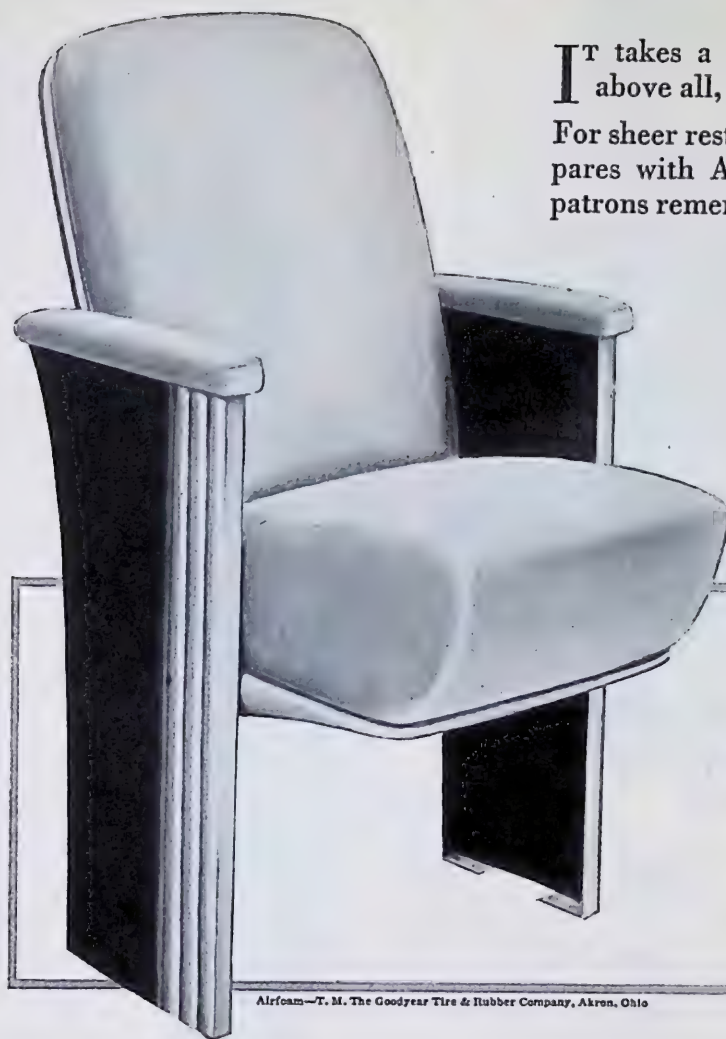
Construction • Equipment • Maintenance

The background of the entire advertisement is a repeating pattern of interlocking circles. Each circle is divided into eight segments by lines radiating from the center. In the center of each circle is a red circle containing the text "DRINK Coca-Cola" in white. The text "REG. U.S. PAT. OFF." is visible in small letters below the Coca-Cola script.

Are you booking
this profit feature?

Thousands of exhibitors, large and small, have found ice-cold Coca-Cola a feature attraction that produces steady, added profit. Why not join them and enjoy increased revenue and net profit from your present attendance—with no increase in overhead. All it takes is a few square feet of idle floor space. And you have your choice of a wide variety of vending methods. For the money-making details, address: The Coca-Cola Company, P. O. Box 1734, Atlanta, Georgia.

It takes more than a good picture to pack a house—



IT takes a courteous staff, pleasant surroundings and, above all, comfortable seating.

For sheer restfulness, no seat cushioning in the world compares with AIRFOAM. Its buoyant comfort is something patrons remember, and return to, with pleasure.

For management, too, AIRFOAM is a great buy. It lasts far longer than conventional cushioning, doesn't hollow or sag through years and years of service. And maintenance expense is virtually eliminated.

Next time you need seating, let us give you the facts and figures on AIRFOAM. Write: Goodyear, Airfoam Dept., Akron 16, Ohio.



Airfoam—T. M. The Goodyear Tire & Rubber Company, Akron, Ohio

Airfoam

SUPER-CUSHIONING BY

GOOD YEAR

THE GREATEST NAME IN RUBBER



Secret of Super-Comfort

AIRFOAM gives to the lightest touch, comes back the moment pressure is lifted. This airy buoyancy is the secret of its incomparable comfort.

**There's
NO
SHORTAGE
of Light**

ON THE SCREENS WHERE THEY USE ...

NATIONAL EXCELITE

75 to 130 ampere high intensity reflector type

PROJECTION ARC LAMPS

and that goes for the biggest screens!

Why not have the brightest pictures in town, with
lower operating costs?

Distributed by
**NATIONAL
THEATRE SUPPLY**
Division of National Supply & Equipment Co.

THERE'S A BRANCH NEAR YOU!

"Beauty Treatments"

**BRING NEW
LIFE TO
THEATRES
... NEW
PATRONAGE
AND PROFITS
TO OWNERS**



The magic change from the old, lifeless front of the Athens Theatre, DeLand, Florida, to the new and brilliant marquee with Adler 17" and 10" "Third Dimension" Plastic Letters held on Adler "Remova-Panel" Frames.

Use

ADLER

**"THIRD DIMENSION" PLASTIC & CAST ALUMINUM
LETTERS & STAINLESS STEEL GLASS-IN-FRAME UNITS**

Because of the new NPA Ruling (see left), you are now in position to remodel any theatre marquee or Drive-In display, in any way you want to. By removing the old divider bars in the sign, you can provide large openings to hold our stainless steel multi-decker glass-in-frame units, for interchangeable use of Adler "Third Dimension" Plastic and Cast Aluminum Letters. You can install modern lighting equipment in the signs for brilliant display. Your new marquee jobs, previously held up because of construction limitations, may now also go ahead. **WRITE FOR FREE CATALOG.**

**NEW NPA RULING PER-
MITS THE PURCHASE OF
CHANGEABLE LETTER SIGNS
WITHOUT RESTRICT-
ING THE COST OR THE
SIZE OF ANY ONE IN-
STALLATION. LARGER NEW
AND REMODEL JOBS CAN
BE PLANNED.**

ADLER "SECTIONAD" LOW COST CHANGEABLE DISPLAYS
are wonderful for providing attractive, inexpensive changeable
advertising for Drive-In Theatres. Porcelain or Baked Enamel Steel
sections come all assembled and ready to install. Adler Plastic and
Cast Aluminum Letters may be used interchangeably. **ASK FOR
FREE FOLDER.**

ADLER SILHOUETTE LETTER CO.

3021a West 36th St., Chicago 32

1451a Broadway, New York 18

CHICAGO . . NEW YORK . . TORONTO, CANADA . . LONDON, ENGLAND

Also Other Adler Products Covered by Many Patents Granted and Pending, and Approved by Underwriters' Lab., Inc.

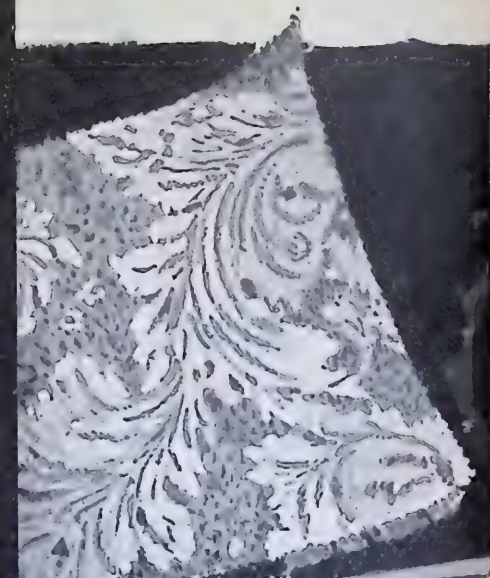
**let us custom-style
your carpet at no extra charge**

Talented designers at Alexander Smith and Masland will design a new carpet pattern for your theater, which will be uniquely your own. Or, if you prefer a pattern in the regular Smith-Masland line, they will color-style that pattern to blend with your theater's color-scheme. Ask your local Alexander Smith-Masland Carpet Contractor about this service. And let him help you in the selection of weave and quality that will best fit your needs. His years of experience and skill in installation can save both your time and your money.

Alexander Smith and C. H. Masland

Contract Carpets, 295 Fifth Avenue, New York 16, New York

*A close-up of the carpet individually
color-styled for the United Artists Theater,
Detroit, Michigan*



c o n t e n t s

There's "Come Hither" in a Brilliant Theatre Facade.....	E. W. Wagner	8
Helpful Tips on Sign Writing, Displays for Theatres....	Lloyd Vandiver	11
Day or Night . . . This Sign Is the Same.....	Burnap Post	12
Factors to Consider When Selecting a Standby Plant.....	H. F. Reves	14
If You Plan to Build or Remodel, Here's What You Can and Cannot Do Under NPA Restrictions.....	Fred C. Matthews	16
How You Can Apply for an MRO Quota.....		17
Are You Covered Against a Loss Like This?.....	D. K. MacDonald	18
St. Louis Opens Nation's Second Four-Screen Drive-In.....		22
A Manual of Preventive Maintenance, Part V.....	L. O. Pope	24
Ballantyne's New Soundhead Is Almost Flutter Free.....		26
Limited Space Is No Bar to Concession Profits.....		31
Popcorn Survey: For the First Time a Complete Analysis of How Exhibitors Carry on Their Popcorn Sales.....		32
Courtesy Boosts Concession Sales.....		40
He Built a Drive-In Theatre Under NPA Restrictions.....		47
A Manual of Drive-In Design and Operation, Part XIII.....	George M. Peterson	48

DEPARTMENTS

Refreshment Service	31	Advertising Index	54
Drive-Ins	47	New Equipment and Developments	55
Readers' Service Bureau	53	Literature	59
About People and Product.....			62

ON THE COVER

The brilliant marquee of the United Artists Theatre in Detroit, Mich., is said to be the highest in the United States, with plenty of space for announcements of double features. The height from the bottom to the top is 23 feet, providing for 11 lines of ten-inch Wagner colored plastic letters in green and red. The background color is orange combined with light green borders at top and bottom. There are six lines of green fluorescent tubing, combined with a silver contact flasher to create a running effect. The name United Artists at the top is four feet high formed of white fluorescent tubing in channel letters.

The MODERN THEATRE SECTION

THROUGHOUT the ages light has been one of the greatest sources of attraction. The power of its glowing warmth and brilliance has attracted not only the moth to the flame but the multitudes to the spectacle. Today this magnificent attraction power of light is magnified immeasurably by the tremendous development of the science of modern illumination.

Theatre men, perhaps more than other businessmen, are aware of the essential value to them of beautifully lighted interiors and dramatically luminous exteriors. As indicated by one of the writers in this issue, the trend is not only to a lavish use of light, but also to giant-size window-type frames for marquee attraction panels.

Moving into the foreground in theatre architectural design is the use of translucent glass for large areas of theatre facades as well as for interiors with backlighting to diffuse the illumination effectively and aesthetically.

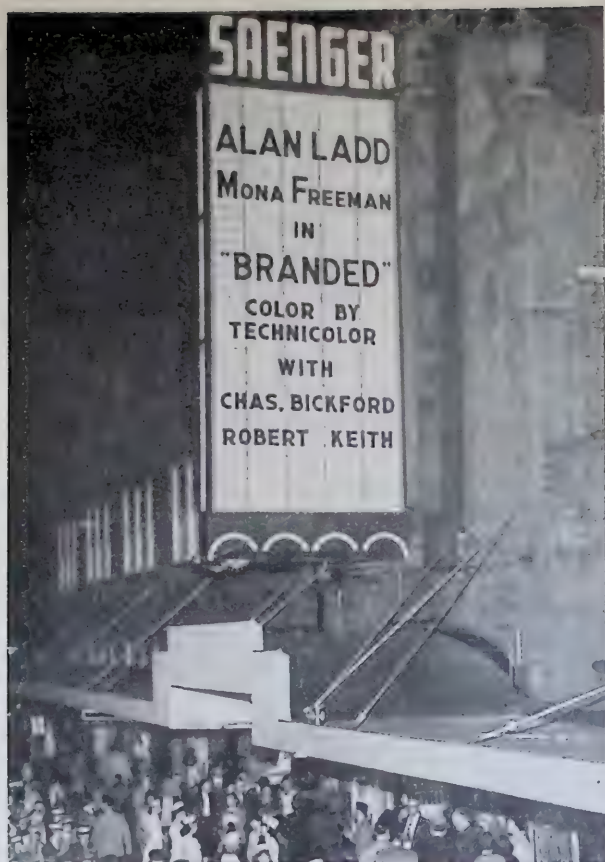
Merchandising the main product of the theatre, the film, and the concession department brings into focus another aspect of display—posters, overhead banners, false fronts and signs of various kinds. Smart exhibitors will make every possible use of this medium, and if it is not possible to have an employee who does this kind of work, the theatreman should contact a qualified display organization. Some ideas to guide the man who would like to undertake the creation of his own posters and displays will be found within these pages.

Expansive marquees, luminous fronts and effective posters and signs will help exhibitors to really sell every picture they show, for the theatre business like all others is governed by the fact that "you can't sell 'em unless you tell 'em."

I. L. THATCHER, Managing Editor

HERBERT ROUSH, Sales Manager

The MODERN THEATRE Section of BOXOFFICE is included in the first issue of each month. Editorial or general business correspondence should be addressed to Associated Publications, 825 Van Brunt Blvd., Kansas City 1, Mo. Eastern Representative: A. J. Stocker, 9 Rockefeller Plaza, New York 20, N. Y.; Central Representatives: Ewing Hutchinson and E. E. Yeck, 35 East Wacker Drive, Chicago 1, Ill.; Western Representative: Bob Weinstein, 672 South Layayette Park Place, Los Angeles 5, Calif.



The great expanse of attraction panel area on the marquee of the Saenger Theatre, Mobile, Ala., provides ample room for selling copy, and a variety of letter sizes with plenty of white space. The frames of this panel have openings more than 21 feet high and each face of the panel will accommodate 18 rows of letters. Said to be the highest marquee changeable copy sign in the country, the Saenger won first prize in the 1950 Wagner sign photo contest.

THERE'S "COME HITHER" IN A BRILLIANT THEATRE FACADE

Trend Is to Giant Size In Luminous Fronts

by E. W. WAGNER*

PROBABLY NOTHING in recent years will have served better to prove the wisdom of keeping theatre properties in prime condition than the current Movietime U.S.A. campaign.

Potential theatre-goers will be bombarded with every reason why America's film theatres offer the public the biggest value for its amusement dollar. Producers will feed out a steady stream of "must see" productions. Exhibitors presenting them in clean, attractive, comfortable theatres are sure to be instilled with a new confidence in the future of the movies. However, the public can hardly be expected to flock to dingy, poorly lighted, unattractive houses despite all the efforts of those behind the Movietime U.S.A. campaign. A dirty, dismal facade is like a dirty, gloomy face. People shun it. This, some theatremen will learn too late and to their sorrow.

A clean, well-lighted front is the first step toward attracting favorable public attention and consequent profits. It is that part of the theatre from which prospective patrons gain their first impressions.

Lighting equipment must be ample and all functioning. If bulbs are used, they

should all be burning, and if neon illumination is used it should be up to the proper level of brilliance. Lack of brilliance is all too often due to dirt and lack of paint on background.

HOW TO GET AMPLE LIGHT

What constitutes good lighting of attraction panels? Here are a few recommendations or rules which may well be followed to obtain ample illumination.

If the center of the lamps is between 4 and 5 inches from the glass: the lamps should be 15 or 25 watts, depending on competing illumination, and should be staggered on 6-inch centers.

If the center of the lamps is between 6 and 7 inches from the glass: the lamps should be 25 watts and should be staggered on 7-inch centers.

If the center of the lamps is between 7½ and 10 inches from the glass: the lamps should be 25 or 40 watts, depending on competing illumination, and should be staggered on 8-inch centers.

If the center of the lamps is between 10½ and 12 inches from the glass: the lamps should be 40 watts and should be staggered on 9-inch centers.

One row of lamps should be used to each horizontal bar in the sign, that is,

two rows of lamps, staggered, per pair of bars. These rows of lamps should be so located that the centers of each row of lamps are directly back of each horizontal bar.

Neon should be used for attraction lighting only in mild climates and then only white fluorescent or high intensity tubing should be used. These tubes should be spaced on no less than 7-inch centers in locations with little light competition, and on closer centers in proportion to light competition, 3-inch centers being used in extremely brilliant locations.

Theatremen who are advertising-minded—and all of them should be—know that there's nothing like a good attraction board, properly used, for putting over every picture at the boxoffice; that it's the show-sellingest medium ever devised. They don't just wait for the occasional "big ones" to come along. They bill every attraction as a big event, sell hard every day.

Copy for the attraction board should be carefully planned, have plenty of "sock." This means that a theatre must have a stock of letters large enough to say what should be said. A shortage of letters means that copy frequently has to be changed, and thus the selling punch is lost.

How many letters should a theatre stock?

*President, Wagner Sign Service, Inc.



The vertical highway side of the screen tower of the Airline Drive-In Theatre, Houston, Tex., becomes a luminous picture when the current is turned on at night. The Houston skyline is outlined in neon on the tower, with an air transport plane in the foreground. Wagner letters are used in the separate attraction panel at the side.



The attraction panel of the Starlite Drive-In Theatre near El Monte, Calif., lives up to its name with flashing stars to catch the attention of motorists. The large board permits selling copy for both present and future attractions which is formed with a variety of Wagner letter sizes in a pleasing combination of colors.

The answer of course depends on the size of the board. Some suggested fonts are shown on the next page.

The copy should be laid out in an attractive, interesting and effective manner. Letters should be properly spaced and kept that way. New wind-proof methods of mounting, developed in the last year, will hold the letters in position even despite storms. The copy should furthermore be laid out so as to employ more than one size of letter. This gives emphasis to important features of the attraction. In fact, copy should be laid out much the same as a newspaper advertisement. No one orders a newspaper advertisement set all one style and size of "caps" to "fill." Few people would read it.

VARIETY IN SIZE AND COLOR

While letters are available in a broad range of sizes, such as 4-inch, 6-inch, 8-inch, 10-inch and 17-inch in plastic, and 4-inch, 6-inch, 8-inch, 10-inch, 12-inch, 16-inch, 24-inch and 30-inch in aluminum, attractiveness and interest also can be heightened by the use of a variety of colors, such as red, blue, green and amber. Red and green are particularly popular at this time.

If the board isn't large enough to get in plenty of powerful sales copy and still leave ample white space, it simply means that the theatre needs a larger panel, for big boards and good copy are getting the business today, as always, and the better the display, the better the business.

The job of writing and laying out copy should not be delegated to incompetent help. It is one of the most important in the management of a theatre.

In the case of drive-in theatres, it is especially important that the attraction board be very large, for large size letters must be used to form copy which can be readily read by fast moving traffic which is usually some distance from the panel.

The trend to giant-size window-type frames and glass units, for conventional theatres, has been especially noticeable since drive-ins increased their use. Because of their strong construction, plus the fact that they can be installed before installing the glass, they can be built without limitation of size. Also they can be serviced economically through open windows and without removing frames.

Modern frames of any size and to meet every condition are readily available to both indoor and outdoor theatremen.

New low-cost steel panel backgrounds are a rather recent development which has especial appeal to drive-in theatres. They are usually located a short distance from the theatre as a sort of "conditioning" ad-

(Continued on following page)

A highly illuminated theatre front like this lures patrons with its promise of thrilling entertainment. A Wagner four-row window-type display panel is shown installed on the marquee of the State Theatre, Traverse City, Mich. The display has one continuous opening 18 feet, 8 1/2 inches by 57 inches. Wagner red plastic letters in 4-inch, 8-inch, 10-inch and 17-inch sizes form the copy.





Drive-in theatre owners have found it advantageous to erect highway attraction panels at some distance from their location, to allow time for the prospect to become a patron, like the above steel panel assembly of the Twin Drive-In, at the one-mile point.



The large attraction board of the El Rancho Drive-In Theatre, San Jose, Calif., received third prize in the last Wagner sign photo contest. There is a lot of selling copy on this board which is pleasing to the eye because of the use of an assortment of type sizes and colors.

There's "Come Hither" In a Brilliant Facade

(Continued from preceding page)

vertising medium which allows time for converting prospects into patrons.

The letters mount directly on the face of these panels. Since no dirt-catching

bars are required to hold the letters the face of the sign is practically self-washing. Water and soot drain to the rear of each panel. High velocity winds pass through the openings between the panels with safety.

Illuminated by floodlights, spotlamps, gooseneck reflectors, fluorescent tubes or existing artificial light, the sign is effective by night as well as day.

The assembly consists of vitreous por-

celain enameled steel panels, metal up-rights which are galvanized after fabrication, and an attractive metal border.

These assemblies are available in any length, in multiples of five feet, and any height, in multiples of seven inches, starting at 20 inches. They are easily erected on upright supports or against any wall.

The porcelain enamel panels will last many years without cracking, crazing, chipping or discoloring caused by the weather. There are also less expensive, durable baked enamel panels available which are attractive and will prove very satisfactory to drive-in theatre owners in many locations.

How many letters should a theatre stock? The answer of course depends on the size of the board. Here are some suggested fonts. The figures in the heading indicate the number of lineal feet of channel.

SUGGESTED FONTS

	76	100	126	150	176	200	250	300	350	400	450	500	550	600	650	700
A.....	6	8	8	10	10	12	14	18	20	22	26	28	30	32	34	36
B.....	2	4	4	6	8	8	6	8	10	12	12	14	16	18	20	22
C.....	2	4	4	6	8	8	6	8	10	10	12	14	16	18	20	22
D.....	2	4	4	6	8	8	6	8	10	12	12	14	16	18	20	22
E.....	6	8	8	10	12	16	18	20	22	26	28	30	32	36	38	40
F.....	2	2	4	4	4	6	6	8	10	10	12	14	16	18	20	22
G.....	2	2	4	4	6	6	6	8	10	10	12	14	16	18	20	22
H.....	2	2	4	4	6	6	6	8	10	10	12	14	16	18	20	22
I.....	6	6	8	10	10	12	14	16	18	22	24	26	28	30	32	36
J.....	2	2	2	2	2	4	6	6	8	8	10	12	12	14	16	18
K.....	2	2	4	4	4	6	8	8	8	10	12	14	16	18	18	20
L.....	4	4	6	6	6	8	10	10	12	16	18	18	20	22	24	26
M.....	2	4	4	4	6	8	8	10	10	12	12	14	16	16	18	20
N.....	4	6	6	8	8	10	10	12	14	20	20	22	24	26	30	34
O.....	6	6	8	8	10	10	11	14	18	20	22	24	26	28	32	32
P.....	2	4	4	6	8	8	8	10	14	16	16	18	20	22	24	24
Q.....	2	2	2	2	2	2	3	3	4	4	6	8	10	10	12	14
R.....	4	6	8	10	10	10	12	16	20	24	26	28	30	30	34	36
S.....	4	4	8	8	10	10	10	14	18	20	24	26	28	28	30	32
T.....	4	4	8	8	10	10	12	14	18	20	24	26	28	32	36	36
U.....	4	4	4	8	8	8	8	8	14	18	18	18	20	22	24	26
V.....	2	2	2	2	2	2	4	6	8	8	10	10	12	14	16	18
W.....	2	2	2	4	4	6	6	8	8	10	12	12	14	16	18	20
X.....	2	2	2	2	2	2	3	3	3	4	4	6	8	10	10	12
Y.....	2	2	2	4	4	6	6	10	10	12	12	14	14	16	20	22
Z.....	2	2	2	2	2	2	3	3	3	4	4	6	6	8	8	10
1.....	2	2	2	2	2	2	2	3	4	4	3	4	6	6	6	6
2.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
3.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
4.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
5.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
6.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
7.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
8.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
9.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
0.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
10.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3
11.....	2	2	2	2	2	2	2	2	2	2	3	3	3	3	3	3

SUGGESTED ADDITIONS

Period.....	2	2	2	2	4	4	4	4	4	4	4	4	4	4	6	6
Comma.....	2	2	2	2	4	4	4	4	4	4	4	4	4	4	6	6
Dash.....	2	2	2	2	4	4	4	4	4	4	4	4	4	4	6	6
Rt. Quote.....	2	2	2	2	4	4	4	4	4	4	4	4	4	4	6	6
Lt. Quote.....	2	2	2	2	4	4	4	4	4	4	4	4	4	4	6	6



The new Jensen Theatre changeable copy display board in Houston, Tex., unusual in that it is a continuous 28-foot curve. This installation by Sterling Neon Signs Co. of Houston, employs a Wagner frame fitted with opal glass, and accommodates three rows of Wagner eight-inch black plastic letters to form the attraction copy.

Helpful Tips on Sign Writing And Displays for Theatres

by LLOYD VANDIVER*

WHILE IT IS obvious that the main idea of posters and signs for theatres is to attract patron attention and to show who and what is playing, this fact must be kept uppermost at all times by the man who creates the poster art. Copy must be kept at a minimum, yet give the necessary information in a selling manner, for the poster must be designed to be read quickly. The layout and lettering must be bright and attractive, and simple enough for an immediate impact upon the reader.

Theatres usually have their own individual style for posters and signs. Some use large colored cut-outs or tinted blowups with small panels showing the cast and title of the picture. Others rely on the use of unusual color schemes and lettering, with the addition of stills for the clincher in getting the public into the theatre.

As an example of how one theatre follows a definite pattern in its poster displays, the Tower Theatre in Kansas City uses 40x60-inch posters on the outside of the theatre. These are made of wallboard, which is coated with show card color, so as to curve easily on the rounded front of the theatre. (Posters also are made on 80-point board which is already a finished white, but this is not suitable for locations where the poster must curve, as the board will crack when bent.) Holes are cut in the wallboard to fit the stills which are pasted to the back of the posters. This back mounting is effective and also prevents the stills from being taken by over enthusiastic fans.

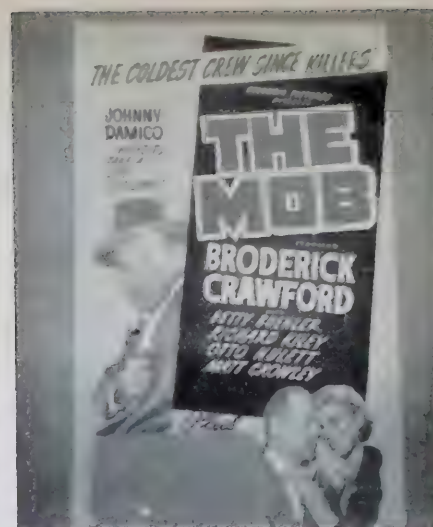
Colors of posters at the Tower are generally light one week and dark the next to create a definite contrast for each change of show. The Tower also uses a 28-inch by 8-foot overhead sign which is slung out over the sidewalk, and can be read easily from either approach to the theatre. Inside are four more 40x60-inch posters, and an overhead showing the coming attractions. These posters are transferred to the outside of the theatre when the pictures are playing. The Tower also regularly displays posters on two 20x30-inch permanent mid-lobby box frames

which are located on either side. Frequently an entire false front is used.

Some of the other theatres use blowups in their poster displays. These blowups are stills from the motion picture, which are sent to special photographic studios to be enlarged to whatever size is required. Blowups also are obtainable from some of the regular photographic studios, but since special paper and equipment must be used this is not always possible. The photographer may or may not tint the blowups.

Seasons and holidays, such as spring and Christmas still come in for special lobby display of Loew's Midland Theatre, a picture of which accompanies this article.

The man who does the poster work should remember that high quality is obtained by careful workmanship and the successful blending of different materials, lettering and color combinations. If you are new at this work, you may find it a little difficult to get the idea of balance in lettering and spacing as well as to choose the best color combinations. You will find that your pressbooks will give you good examples, and some newspaper advertise-



This 40x60 poster selling a gangster picture used bold colors against a yellow background. The top line is in red, and the name of the picture is in orange, with a gray panel for the second attraction.

ments may be used as a pattern for layouts if they are not overloaded with copy. Many times the title or plot of the picture will suggest an idea for the layout and perhaps the lettering and colors to be used. Colors should be used with caution at first, then you can gradually branch out into unusual color schemes to get outstanding results.

You might consider the following color ideas as a primer for theatre poster art. In

(Continued on page 36)



This impressive and colorful "billboard" display was placed in the lobby of Loew's Midland Theatre for several weeks last spring. Blue lettering was used on the white background, and the marble effect of the side posts was achieved with a spray gun.

*Modern Display Co.



Daytime and nighttime views of the Plexiglas luminous facade sign at the Dickinson Theatres office in Mission, Kas., show how backlighting turns the translucent acrylic plastic face into a completely luminous area when the sign is lighted. There is no visible lighting source.

DAY OR NIGHT . . . THIS SIGN IS THE SAME

*The Translucent Background Achieves
Continuity of Shape and Color*

by BURNAP POST*

TO OBTAIN DISTINCTIVE identification of its office structure, the Dickinson Theatres organization in Mission, Kan.; has recently installed a large sign over the office entrance that represents a combination of lighting and display techniques and is based upon the use of acrylic plastic as a sign material.

The acrylic plastic employed, Plexiglas, is a sheet material that has been used in a number of theatres as the diffusing medium for interior lighting via the "luminous ceiling" technique described in *MODERN THEATRE* a year ago (October 1950 issue.) It is even more familiar to theatre operators in the form of white translucent flat panels which are used as the background for attractive boards, and for colored letters mounted against the background. The Dickinson Theatre office sign, however, represents a use of the material in the form of large corrugated sheets, and is a sign technique that could be adapted to theatres themselves, for permanent displays to identify the theatre name. Outstanding display characteristic of this type of sign is its identical appearance day and night, thereby providing the continuous repetition of shape and color that provides

a most effective method of impressing the public with an advertising message.

The Dickinson sign is eight feet high and ten feet wide. It consists of large panels of corrugated tan Plexiglas, in front of which are mounted script letters cut from flat sections of translucent red Plexiglas. The diffusing properties of the acrylic plastic are such that the same contrasting red and tan colors are obtained at night when the sign is lighted, although there is no visible lighting source. Actually, because of the surrounding darkness, the dramatic impact of the sign is heightened at night.

EFFICIENT LIGHT DIFFUSION

Illumination comes from neon tubes mounted vertically behind the tan background on six-inch centers. The light from these tubes is spread evenly across the entire face of the sign, and is diffused so efficiently there are no outlines or shadows of the tubes visible to the observer. This is the point of similarity between the sign and the luminous ceiling lighting technique, where sheets of corrugated Plexiglas are suspended from wall to wall in a room, below evenly-spaced fluorescent lamps, and the light is diffused through the acrylic plastic into the entire room area. Behind the sign, the neon tubes are "hairpinned" vertically, with the open ends of successive hairpins positioned across the center of the sign.

The Dickinson Theatres sign was designed and installed by the Cantrall Sign and Neon Co. .

A unique characteristic of Plexiglas is its ability to withstand outdoor exposure, which makes it ideal for exterior application on theatres. Less than half as heavy as glass, it is so shatter-resistant that a one-quarter-inch-thick panel is unharmed when struck by a one-quarter-pound steel ball dropped from a 35-foot height.

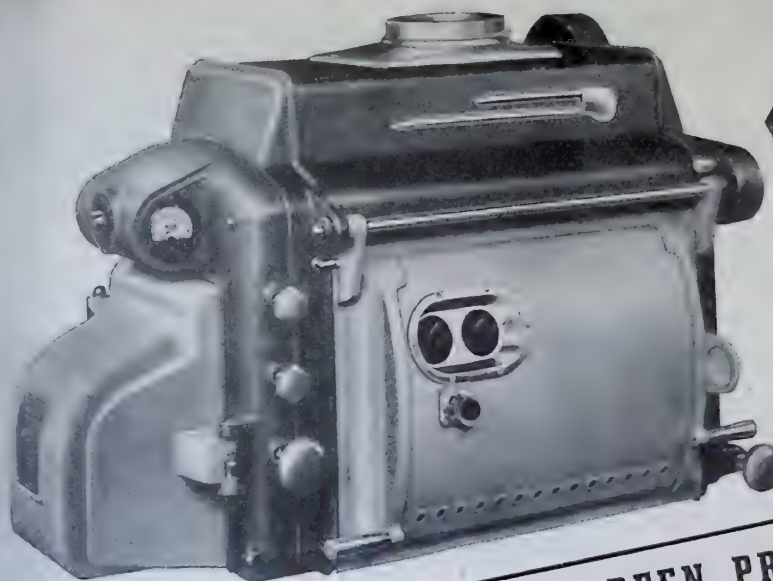
In addition to a variety of luminous facade treatments, of which the Dickinson sign is one, theatres have made extensive use of large formed Plexiglas letters for attraction boards, such as Theatre Specialties, Inc.'s Bevelite line, distributed by National Theatre Supply. These have outstanding legibility and a highly attractive appearance which is achieved by forming colored translucent material over molds that impart a three-dimensional, beveled effect.

Drive-in theatres where long distance legibility and glare-free clarity are of utmost importance find formed letters of obvious advantage.

Fluorescent Plexiglas, which contains fluorescent dyes that cause edges and engraved sections to glow brilliantly when the material is exposed to artificial light has also become popular for interior decorative and sign uses in theatres.

*Rohm & Haas Co.

FOR THE BIGGEST SCREENS *it's* **ASHCRAFT**



BIG — POWERFUL — EFFICIENT

SUPERHIGH

FOR THE LARGEST SCREENS

85 TO 110 AMPERES

ROTATING CARBON

16 INCH F:1.9 REFLECTOR

WATER COOLED CARBON CONTACTS

IT HAS NOW BEEN PROVED!
THE ASHCRAFT SUPERHIGH OPERATING AT ONLY 100 AMPS. EQUALS OR EXCELS
CONDENSER TYPE HIGH INTENSITY LAMPS USING 185-190 AMPERES.



THE NEW **ASHCRAFT** **HYDRO-ARC**

USES FULL 20 INCH 9MM CARBON

75-85 AMPERES

15 INCH HIGH SPEED REFLECTOR

WATER COOLED CARBON

NON ROTATING

THE HYDRO-ARC IS NOT A CONVERTED 1935 SUPREX
TYPE LAMP BUT A 1951 MODEL BUILT ESPECIALLY
FOR LARGE THEATRES AND DRIVE-IN'S.

Distributed by:

INDEPENDENT THEATRE SUPPLY DEALERS
CANADA: DOMINION SOUND EQUIPMENTS, LTD.
FOREIGN: WESTREX CORP.

Approved and listed by Underwriters' Laboratory
Write for latest data on this lamp

C. S. ASHCRAFT

MANUFACTURING COMPANY

36-32 Thirty-Eighth Street

Long Island City 1, N. Y.

ARC LAMP SPECIALISTS for more than a quarter century

FACTORS TO CONSIDER WHEN SELECTING A STANDBY PLANT

by HAVILAND F. REVES

THE DESIRABILITY of having alternative power source available in the theatre, especially in the drive-in, was discussed in the August issue of *MODERN THEATRE*. The subject of standby power plants is a relatively new one to theatremen, since few houses actually have them today, so that a consideration of the types of specifications and alternatives in installation is in order.

Similar technical factors occur in other fields, and the possibilities and equipment needs were treated in detail in *INSTITUTIONS MAGAZINE*, in the July 1950 issue, from which most of the material in this article has been abstracted. Original material was also furnished by the Ready-Power Co., one of the principal manufacturers of such equipment. This is intended, not to specify the precise installation to go into each house, but to serve as a guide or rough checklist of points that need attention.

AUTOMATIC TRANSFER DESIRABLE

Automatic transfer of load from regular to standby power sources is preferable to manual transfer, from the standpoint of convenience, but is often likely to be too high in cost to justify installation. For a well-manned theatre, the manual transfer system, placed in operation by someone in authority when the regular source fails, may well prove adequate. Push button, remote control, and manually cranked installations are all possible—and have their varying degrees of convenience and economy in both original cost and operation.

Different factors apply to the two components—engine and generator—of the set

chosen for standby operation. Those suggested for the engine unit are:

1. Availability of replacement parts and competent mechanical service, normally assured by purchase from a reputable manufacturer. Since a plant of this type, rarely to be called into actual service, should have a useful life of perhaps two decades, long-time performance and service availability are very important.

2. Parts should be stocked by a dealer within a reasonable distance of the theatre—this distance will vary radically according to local conditions.

3. Engines having replaceable cylinder liners are recommended. These are available except in small air-cooled models, and in the smallest of water-cooled units.

4. Protection should be given the operator or any other person who may have access to the service portion of the theatre, by proper screening.

5. The engine should be equipped with an oil bath air cleaner, and an oil filter using a replaceable element.

6. Four cylinders should be the minimum, with the exception of very small units.

7. Speed regulation between rated load and no load, as controlled by the engine governor, should be five per cent or better. The generator output frequency varies directly with the variation in engine speed, so that close control of this factor is essential for proper operation of the standby source.

SELECTING THE GENERATOR

Factors to consider in connection with selecting the generator include:

1. It should be constructed to give not more than 50 degrees (Centigrade) temperature rise at rated load. This is determined by construction in accord with National Electrical Manufacturers Ass'n standards.

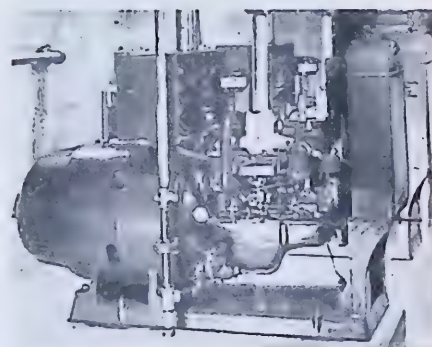
2. The generator should be directly connected to the engine, rather than belt driven.

3. Both one- and two-bearing type units are available. It is suggested that the single bearing type not only provides the possibility of a shorter length overall, but eliminates the mischance of misalignment of the two units.

4. Self-regulated generators, giving 10 to 15 per cent regulation of voltage (be-

tween zero and full load) may be considered adequate for small installations, where the principal power demand is for house lighting. However, external automatic voltage regulators, giving control between two and four per cent are considered preferable because of marked improvement in the quality of performance of the power plant, and are said to be relatively negligible in cost on installations of 10 kilowatts or over.

5. Two types of exciter generators (small DC units required to keep the field of the main AC generator magnetized) are available, belt-driven and direct. The former requires belt maintenance, and creates a slight additional hazard for the operator, making a proper belt guard necessary. The direct connected type requires less maintenance, but does require occasional replacement of carbon brushes. In units under five kilowatts, the exciter is often simply a special set of coils in the main generator.



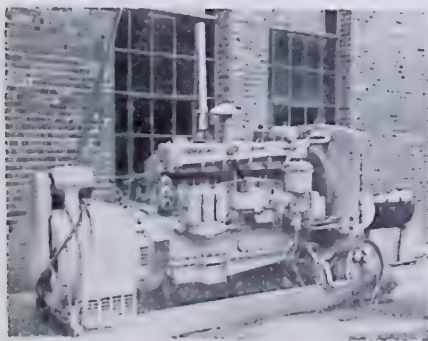
Two Kohler electric plants, both 10-kilowatt models, safeguard the Garden Theatre, Pittsburgh, Pa. They go into action immediately and automatically when regular power fails, and they stop automatically upon resumption of central station current.

If automatic starting equipment is considered, three principal units will be required:

1. A line transfer switch which throws the load from the utility power line to the standby source upon the failure of the former. Controls are necessary to see that power from only one source can be taken at a time, and, preferably, to delay imposing the load upon the standby plant until the operating voltage has been attained. Similar controls should return the load to the utility line when it is ready to receive the load, and discontinue the standby service. The line transfer switch should have capacity to take the entire normal power load.

2. Automatic start-stop control for the engine, which will have capacity to crank the engine for a series of four 10 to 15-second periods. The power source for this unit is a battery, and an alarm signal should be connected so that it will function if such cranking fails, so that the battery will not be run down by continued fruitless attempts to start the engine. Similar alarm or automatic cutoff of the engine should be called into action if the temperature

(Continued on page 46)



When a boiler leak restricted municipal power, the Atlantic Theatre, Atlantic, Iowa, used this Caterpillar Diesel electric generating plant to supply power during the emergency, and thus was able to keep in operation.



RIGHT

for large theatres
for arenas
for ice shows
for auditoriums

THE STRONG TROUPER HIGH INTENSITY ARC SPOTLIGHT

Projects a sharp, snow-white spot without the use of heavy rotating equipment. Quiet... flickerless... portable. Draws only 10 amperes from any 110-volt A.C. convenience outlet. Adjustable, self-regulating transformer in base. Silvered glass reflector. Two-element variable focal length lens system. Automatic arc control. A trim of carbons burns one hour and 20 minutes at 21 volts and 45 amperes. Easily disassembled for shipping.

RIGHT

for small theatres
for hotels
for night clubs
for schools and colleges

THE STRONG TROUPERETTE INCANDESCENT SPOTLIGHT

Projects 6 1/2 times brighter head spots. Sharp edge from head spot to flood. As contrasted to conventional incandescent spotlights, with which the spot size is varied solely by iris, to result in substantial light loss, the Trouperette utilizes all the light through most of the spot sizes. Variable focal length objective lens system, 5 1/4" silvered glass reflector, Fresnel lens. Uses standard 115-volt, 1000-watt prefocused projection type bulb. Horizontal masking control can be angled at 45 degrees in each direction. Fast operating color boomerang accommodates six slides. Height adjustable mounting stand. Plugs into any 110-volt convenience outlet.



THE STRONG ELECTRIC CORPORATION
"The World's Largest Manufacturer of Projection Arc Lamps"
34 City Park Avenue
Toledo 2, Ohio
Please send free literature on the ☐ Strong Trouperette
Incandescent Spotlight; ☐ Strong Trouper Arc Spotlight.

NAME _____
COMPANY _____
STREET _____
CITY & STATE _____

IF YOU PLAN TO BUILD OR REMODEL

Here's What You Can and Can Not Do Under NPA Restrictions

There has been much confusion and some misunderstanding as to what theatremen may do in the way of building or remodeling under NPA regulations. The misapprehension has ranged from the over optimistic to the too pessimistic view. In reality, while there is little possibility of much new theatre construction, there are actually many things which theatremen can do to modernize their situations.

Fred C. Matthews of Motiograph, Inc., has made a careful study of NPA Regulation 4-A which governs construction, and MODERN THEATRE presents below his digest of the order which is clearly and concisely written. Matthews also discusses the salient points of CPM Regulation 5 which controls the purchase of maintenance, repair and operating materials. On the adjoining page is a detailed explanation of the methods theatremen should use in establishing their quarterly MRO quotas if they elect to operate under the quota system.

THE EXHIBITORS' POSITION WITH NPA

Old Order M-4 Revoked

NPA Order M-4, as amended July 1, 1951, which banned the construction of both indoor and outdoor theatres, has been revoked and it has been succeeded by NPA Order M-4A.

What NPA Order M-4A Provides

NPA Order M-4A provides new rules for limiting building construction and for limiting the use of certain critical materials in such construction.

What Order M-4A Does

The order prohibits the commencement of construction of theatres that require the use of more than certain specified quantities of controlled materials (aluminum and alloy steels and stainless steel may not be used in any amount and only two tons of carbon steel and 200 pounds of copper may be used).

After September 30, 1951, a person shall not continue construction of a theatre that has been commenced without receiving permission from NPA to do so, or unless his total requirements of each kind of controlled materials for completion of such construction, including material for Class

"A" products, do not exceed the amounts listed in paragraph 3.

What Order M-4A Does Not Do

Order M-4A does not prohibit the purchase of any theatre equipment that is classed as a Class "B" product and the only limitation on installation of such equipment is the rule that the theatre owner may not use any more controlled materials than the maximum amounts above specified when installing the equipment.

Most Theatre Equipment Listed in NPA's Official Class "B" Product List

All Class "B" products may be purchased at any time in any amount without seeking permission of the NPA to make such purchases. Nor is it necessary for the theatre owner to extend a priority rating to secure them.

Following is a partial list of Class "B" products that most likely would be purchased by a theatre owner:

AIR CONDITIONING EQUIPMENT

- Air conditioners, central station self contained
- Air conditioners, packaged, room
- Air conditioners, packaged, non room, self contained
- Air conditioning blowers, light weight, centrifugal
- Air conditioning ducts
- Air diffusers
- Air purification equipment
- Air washers
- Exhaust fans
- Electric fans

BUILDING MATERIALS

- Metal screen doors and screens
- Metal storm doors
- Metal weatherstripping
- Concrete and gypsum products
- Plumbing fixtures and fittings
- Furnaces, boilers, radiators and oil burners
- Lighting fixtures

CONCESSION AND CASHIER EQUIPMENT

- Vending machines
- Food warmers
- Deep fat fryers
- Soda fountains
- Candy cases, cabinets and counters
- Custard and ice cream freezers
- Refrigerators and deep freeze units
- Cash registers and coin changers

- Ticket issuing machines
- Coin changing machines
- Ticket boxes

DRAPERIES AND DISPLAY EQUIPMENT

- Draperies of all types
- Drapery hardware
- Drapery rods, poles and fixtures
- Wall coverings
- Display frames
- Marquee fascia signs
- Marquee attraction letter signs

FLOOR COVERINGS

- Asphalt and rubber tiling
- Carpets of all kinds
- Asphalted-felt base and rubber mats

MAINTENANCE EQUIPMENT

- Vacuum cleaners
- Floor scrubbing machines
- Floor waxing machines
- Pails, garbage cans, etc.

MISCELLANEOUS EQUIPMENT

- Window shades and accessories
- Venetian blinds
- Water heaters
- Drinking fountains
- Batteries of all types
- Fire extinguishers

PROJECTION AND SOUND EQUIPMENT

- Projector mechanisms, magazines and pedestals
- Complete sound reproducing systems and components
- Carbon arc lamps of all types
- Motor generators and controls
- Projection accessories, splicers, reels, metal tables, etc.
- Loud speaker equipment including in-car speakers
- Public address equipment including turntables
- Rectifiers of all types

SEATING

- Indoor and outdoor theatre and stadium chairs
- Lobby and office furniture
- Upholstery fabrics

Practically every item of theatre equipment including some items not listed above can be purchased without permission of NPA or without extending allotment symbols in the manner outlined. It must be noted, however, that the purchase and use of Class "A" products is restricted as noted in paragraph 4 in this study. Typical "A" products are nails and wire.

Provisions for Adjustments or Exceptions From Order M-4A

NPA Order M-4A makes provision for the filing of a request for exception from the order upon the grounds that adherence to the order will work an undue hardship not suffered by others in your industry or where required in the interest of national defense.

(As the very intention of NPA Order M-4A is to curtail the use of scarce materials, the applicant for exception would undoubtedly have to prove a very strong case to obtain an exception from the order).

How to Apply for an Exception From Order M-4A

To apply for an adjustment or exception from this order, Form NPAF-24A and Form CMP-4C shall be filed with the National Production Authority, Washington 25, D. C. Forms may be obtained from local offices of the Department of Commerce.

Order M-4A Governs Modernization and Alteration of Existing Theatres

The term "construction" as used in Order M-4A means the erection of or the alteration of any building.

Maintenance and Repair

NPA Order M-4A specifically exempts maintenance and repair from the rules and regulations of the order. Expenditures for maintenance and repair and the use of controlled materials and products are regulated by NPA's CMP Reg. 5 as amended July 17, 1951.

What CMP Regulation 5 Does

CMP Reg. 5 provides a procedure whereby a company may obtain limited quantities of controlled materials and materials other than controlled materials for maintenance, repair and operating supplies (hereinafter collectively referred to as MRO) as well as for minor capital additions.

The Placement of Ratings on Your MRO Orders May Not be Necessary at Present

The regulation does not limit the quantity of materials and products which a person may obtain without using the procedure provided in this regulation.

The Theatre Owner May Issue His Own Priority Ratings under Certain Conditions

CMP Reg. 5 provides that every business enterprise shall have the right to attach the allotment symbol MRO to purchase orders for controlled materials for maintenance, repair and operating supplies and minor capital additions.

The order also provides that every business enterprise shall have the right to attach the rating symbol DO-MRO to purchase orders for materials and products for other than controlled materials.

How Much Maintenance, Repair and Operating Supplies A Theatre Owner Can Purchase

A theatre owner can order or receive in any quarter MRO and materials for minor capital additions (there is a limit of \$750

for any one capital addition) aggregating not more than \$1,000 using the ratings as noted in the paragraphs above.

If, during 1950, a theatre owner purchased maintenance, repair and operating supplies in excess of \$1,000 per quarter he must apply to NPA for a quarterly or annual quota. (For methods of obtaining such a quota and operating under it, secure a copy of CMP Reg. 5 from your local office of the U.S. Department of Commerce.)

A theatre owner can use the ratings MRO and DO-MRO upon his purchases of maintenance, repair and operating supplies but once he applies such ratings on any portion of his quarterly purchases, his total quarterly purchases must not exceed \$1,000 (or such quota granted him by NPA) whether materials are obtainable with or without a rating.

The Supply of Theatre Equipment Is Regulated

The supply of theatre equipment is directly regulated by limiting the amount of critical materials allowed to all manufacturers of theatre equipment by NPA. As virtually all theatre equipment uses some type of critical materials: steel, copper, aluminum, etc., the supply of theatre equipment may be expected to lessen as manufacture of defense items accelerates.

How You Can Apply For an MRO Quota

IN THE ACCOMPANYING digest of NPA Order M-4A and CMP Regulation 5 written by Fred Matthews, he has shown that it is not necessary under CMP 5 for a theatreman to use the quota system if he can confine his maintenance, repair and operating purchases, plus minor capital additions, to a maximum of \$1,000 in any one quarter.

However, if he needs to buy more than \$1,000 in any one quarter, he must establish his quarterly MRO quota with the NPA, based upon his expenditures for MRO in the calendar year 1950; or, if he operated on a fiscal year basis prior to March 1, 1951, he may elect to take as his base period his last fiscal year ending prior to that date.

The MRO quota base to be used in establishing the MRO quota shall include all expenditures made by a person in the base period for MRO, except for materials contained in NPA Reg. 2, List A. Expenditures during the base period for capital additions shall not be included in the quota base.

The standard quarterly quota permitted by NPA is 30 per cent of the quota base, the total of 120 per cent annually to allow for price increases. If an exhibitor chooses to establish a seasonal quarterly quota, he will be permitted 120 per cent of the expenditures during his corresponding base period. If he thus establishes a seasonal quota he may not change to a quarterly basis without prior written approval of NPA.

(Continued on page 42)

"OHIO" REEL-END SIGNAL and FILM CABINET SIGNALS

Much-Needed Aids for Projectionists!

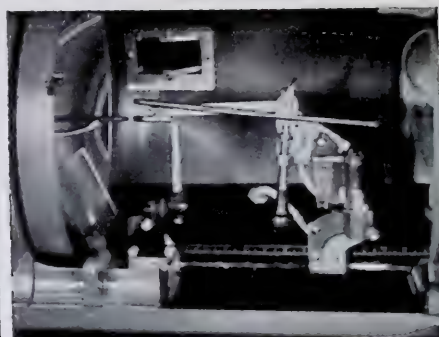
Covered by U.S. Patents

With this issue we conclude advertising the above products in BOXOFFICE. The cost of the Film Cabinet Signals is \$5.00 per set of 12; Reel End Signals \$12.00 per set of two, and \$4.00 for the Switch Boxes. These Signals will be available while the present supply lasts by writing direct to:

OHIO PRODUCTS COMPANY
Bexley Station Box 205, Columbus, Ohio



THE PRACTICE OF
THROWING AWAY
CARBON STUBS IS
PROBABLY COSTING YOU
THOUSANDS OF DOLLARS



THE CRON-O-MATIC Fully Automatic CARBON SAVER

uses stubs of all lengths without any preparation. It's no longer necessary to guess whether or not a carbon stub will burn a full reel. No matter how short it may be, simply insert in the holder. When it is entirely consumed, the new carbon goes into use without losing the light. The Cron-O-Matic in no way interferes with the regular operation of the lamp.

Adaptable to Ashcraft "D," Brenkert-Enarc, Peerless Magnarc and Strong Mogul lamps. Only \$52.50.

PAYS FOR ITSELF 3 TIMES A YEAR!

Burns positive carbon stubs, which usually average 3/4" in length, down to a constant length of 3/4" to result in a net saving of 2 1/2" per carbon or 22.2% of the cost of the carbon, which for the average theatre actually amounts to \$150.00 per month . . . every month!

If your theatre equipment dealer cannot supply you, order direct.

Dealer Inquiries Invited

PAYNE PRODUCTS CO., Cron-O-Matic Division
2455 W. Stadium Blvd., Ann Arbor, Mich.

() Please send free literature on Cron-O-Matic Carbon Saver.

() Please ship Cron-O-Matic Carbon Saver

() C.O.D., including postage.

() Remittance herewith.

Name

Theatre

Street

City & State

EXPORT Frazar & Hanson, Ltd.
San Francisco, New York, Los Angeles



**You Can't Buy
A GOOD
Rectifier
for Less!**

Strong Rectifiers are the only rectifiers on the market which are especially designed, manufactured and tested in one plant together with and for use with motion picture projection lamps. This is highly important, as efficient operation of each type and rating of arc necessitates a rectifier specifically engineered to its particular requirements.

There is a dependable Strong Rectifier for every type projection lamp: 2-Tube • 4-Tube • 6-Tube • Single and Three Phase Models for

- Rotating Feed Angular Trim High Intensity
- Copper Coated Coaxial High Intensity
- 1 K.W. High Intensity
- Low Intensity

All assure smooth output current, long life, low operating temperature, and flexibility in control.

WRITE FOR LITERATURE OR FREE DEMONSTRATION

THE STRONG ELECTRIC CORP.
CITY PARK AVE. TOLEDO 2, OHIO
PROJECTION LAMPS
SPOTLIGHTS • RECTIFIERS • REFLECTORS



**FAIRBANKS-MORSE
Generating Sets**



Many things can cause power failure—fires, explosions, traffic accidents, human error. And all of them can lead to injuries, property damage—even death. Then may come

lawsuits and staggering debts.

Your own business is not immune. But the severity of the disaster can be minimized if you have a Fairbanks-Morse Generating Set standing by to cut in instantly when city or rural high line service is halted.

A Fairbanks-Morse Generating Set is the cheapest insurance you can buy! Ask your local Fairbanks-Morse dealer to show you why. Or write Fairbanks, Morse & Co., Chicago 5, Ill.



FAIRBANKS-MORSE,

a name worth remembering

Are You Covered Against a Loss Like This?



The complete devastation of the Freeburg Theatre, Freeburg, Ill., shows what a disastrous fire can do to a theatre. Loss from the fire which occurred last December was estimated at \$50,000, with only a few reels of film saved. Adequate insurance is the exhibitor's protection against fire loss. An analysis of your program will show if you are covered.

by D. K. MacDONALD*

EXPERIENCE is a harsh teacher, especially for the theatre owner who waits until fire has struck his establishment to critically examine his insurance program. Obviously, the time for such insurance "stock taking" is before, not after the tragic event.

The objective of any fire insurance program is balance. There are two ways in which an insurance program can be out of balance: by over insuring the theatre owner, or by under insuring him.

If you are over insured, you are paying out more money in insurance premiums than you should for the protection which those premiums buy. Re-examination of your program may show that your insurance costs can be reduced by a sizable amount with no reduction in the protection enjoyed.

If you are under insured, you are not adequately protected against losses which you would sustain in the event of a serious fire in your theatre building. Under insurance may be the result of a penny-wise, pound-foolish policy. Most often, however, it is due solely to lack of knowledge of the risks involved.

In most cases, an insurance program which needs overhauling will be out of balance in both respects. There may be duplication and cross coverages, causing over payment of some insurance premiums. At the same time, other essential coverages will be lacking. A skilled insurance analyst may be able to give you balanced insurance

coverage with lower premium costs than you are now paying.

Though the job of blueprinting a detailed insurance program must be done by someone with expert knowledge of insurance coverages, as the insured theatre owner you should at least possess the basic knowledge which will enable you to determine whether you are under insured or over insured.

In what ways can a theatre owner be under insured?

1. One of the most common causes of under insurance is failure of the owner to review the value of his business. He may have started business 15 years ago with a \$50,000 investment in building, furnishings and equipment. Since that time, he has regularly mailed a check to cover that same amount of insurance. Meantime, however, he has added a balcony, installed better furnishings and made other improvements. Not until a fire sweeps his building does he realize that it will cost him \$125,000 to replace his building, equipment and furnishings.

2. The business may have been recently, but inaccurately appraised. Amateur appraisal by the owner or agent will most often show under valuation of the business property. A professional appraiser will give the correct valuation of every piece of business equipment as well as an accurate appraisal of the value of the building. The sum of many small items will make an impressive total whose value is sometimes overlooked and should also be insured.

(Continued on page 21)

*President, D. K. MacDonald & Co., Inc., Insurance Counselors.

To increase your boxoffice... Re-seat with

AMERICAN Bodiform[®] CHAIRS

Movie-goers like comfort. American BODIFORM Chairs are "easy-chair" comfortable. Replace your old chairs with beautiful, durable, new American BODIFORM Chairs and watch your attendance grow. American BODIFORM Chairs are famous for easy housekeeping and economical maintenance.



American Bodiform Chair No. 16-001
with Aisle Standard No. 123

first
IN
THEATRE
SEATING

American Seating Company
WORLD'S LEADER IN PUBLIC SEATING

Grand Rapids 2, Michigan • Branch Offices and Distributors in Principal Cities

MANUFACTURERS OF THEATRE, SCHOOL, CHURCH, AUDITORIUM, TRANSPORTATION, STADIUM SEATING, AND FOLDING CHAIRS



How does your theatre carpet look in a close-up?



Today, look closely at your theatre carpet. Pretend you've never seen it before, and then decide what sort of impression it makes. Is it as modern and smart as you want your theatre furnishings to be? Or is it out of date . . . ready to retire.

If your theatre carpet doesn't live up to what you want it to be, decide to find one that can! And it's so easy with Bigelow's Carpet Counsel to help you.

That's their job, and they love it.

They'll be glad to advise you on the best-looking carpet for your interior, and the best-performing too. And they'll find that perfect carpet in the price range you suggest.

Bigelow's Carpet Counsel is the name, remember. Just send them your problems. They'll solve them, at no cost to you.

Write to 140 Madison Avenue. Your inquiry will receive prompt attention.

BIGELOW Rugs and Carpets

140 MADISON AVENUE, N.Y.C.

Beauty you can see . . . quality you can trust . . . since 1825

Are You Covered?

(Continued from page 18)

A good appraisal costs money. The appraisal fee on a building with a replacement cost of \$20,000 would be approximately \$120, with reappraisals about two-thirds of that amount. The fee depends on the replacement cost of the property. If the appraisal reveals an undervaluation of \$10,000 which you promptly cover by increasing your insurance, the service is well worth the additional expense. The appraisal will substantiate your claim to the insurance company in the event of a fire loss. You will also know the correct valuation of your property in case of further improvements or sale.

The theatre owner cannot rely on his book valuation of his business property to determine its correct insurable value. Book value begins with the original cost of acquisition. The present book value of a motion picture projector, for example, equals the original price paid for it, less the full depreciation allowed for income tax purposes. This is obviously less than the actual, insurable value of the projector which equals its present new replacement value less a reasonable deduction for use and wear. If the price of a new projector has increased \$200 since purchase of the old one, the current new price must be taken into consideration in determining the projector's present insurable value. The same con-

siderations apply to valuation of the building. Your up-to-date insurable values can only be determined accurately by a qualified appraiser.

3. The theatre owner may be under insured because he believes that the difference to a considerable extent will be made up by tax deduction in event of a fire loss. A building constructed in 1940, for example, at a cost of \$20,000 could easily have an insurable value of \$30,000 today. If insured for \$20,000, in case of total loss he would suffer an actual business loss of \$10,000. This loss is *not* deductible. The owner has not paid any taxes on the appreciated value of his building. As far as the internal revenue bureau is concerned, there has been no tax deductible loss.

4. Through increase in the value of your business property, you may be vulnerable to loss under the co-insurance clause of your insurance contract. The co-insurance, or "reduced rate average" clause, is one of the most generally misunderstood coverages in the entire insurance repertoire.

A DEFINITE ADVANTAGE

This clause definitely works to the advantage of the owner who believes in full coverage. In return for his insuring a definite percentage of the full value of his property (60, 70, 80 or 90 per cent), the insurance company offers him a policy whose premium rate is substantially lower than that for straight fire insurance coverage. The assured in turn agrees to pay the premium required to insure to this

stated percentage of the value of his property, increasing or decreasing his premium as the value of his property goes up or down.

The impression is widespread that 80 per cent co-insurance, for example, means that the insurance company will pay only 80 per cent of any loss, and the assured will pay 20 per cent. This is an entirely incorrect impression. If the terms of the co-insurance clause are lived up to by the assured, he will collect his full loss up to the amount of the policy. An owner with a building valued at \$20,000 who pays insurance on \$16,000 of that valuation under an 80 per cent co-insurance clause, will receive full compensation for any fire loss up to \$16,000.

MUST LIVE UP TO THE TERMS

It is when the assured fails to live up to the terms of the co-insurance clause, that he must pay part of the loss in event of a partial fire loss. Assume that your \$20,000 building, on which you originally purchased \$16,000 worth of insurance under the 80 per cent co-insurance clause, increased in value to \$25,000 due to increased material and labor costs, and other factors. To fully live up to the terms of the co-insurance clause, the premium should be increased to cover \$20,000 worth of insurance, or 80 per cent of \$25,000. It is the responsibility of the assured, not of the insurance company, to see that the correct amount of insurance is maintained.

(Continued on page 44)

2 ways to look at it... from a side seat!



CYCLORAMIC
Starke
Custom Screen
GIVES YOU
"CENTER SEAT VISION"
From every seat in the house!
ELIMINATES GLARE AND DISTORTION!
GIVES AMAZING NEW DEPTH!
PERFECT SOUND TRANSMISSION!
NO PERFORATIONS!

Manufactured by
B. F. SHEARER COMPANY
SEATTLE, WASHINGTON, 2318 Second Ave. • Phone: ELiot 8247

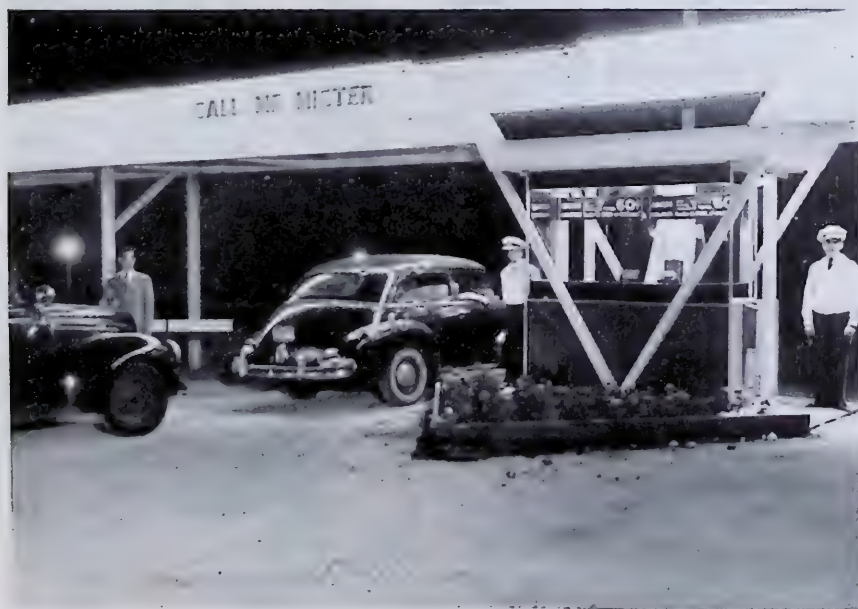
EXPORT DISTRIBUTOR: FRAZAR & HANSEN LTD., 301 CLAY STREET, SAN FRANCISCO • CANADA: DOMINION SOUND EQUIPMENT LTD. • OFFICES IN ALL PRINCIPAL CITIES



This panoramic view of the revolutionary four-screen St. Ann Drive-In Theatre in a St. Louis suburb shows three of the four screens which are

ST. LOUIS OPENS THE NATION'S

by DAVE BARRETT



Patrons of the four-screen outdoor theatre are offered a choice of two programs, as shown on the large identification sign and attraction board. Below is a view of the boxoffice entrance. After passing through this entryway, incoming cars are directed to various quadrants.

GREATER ECONOMY OF CONSTRUCTION and operation, and desirable flexibility of operations have been achieved in the new four-screen St. Ann Drive-In Theatre opened in the suburb of St. Ann, near St. Louis, Mo.

The \$350,000 outdoor theatre, second of its kind in the entire United States, was built to the architectural plans of Lewis Eugene Wilson, of Hollywood and Los Angeles, Calif., creator of the revolutionary design. It was constructed at an estimated economy of one-third to one-half the cost of a conventional 1,200-car drive-in.

Located on a 20-acre tract, the theatre is divided into four, separate, smaller theatres, each accommodating 260 automobiles. With only six to eight ramps in each section, one of the major construction economies is effected in reduced grading costs. The projection booth, which is located in the center of the area, allows the use of overhead wiring to the booth rather than costly underground installation. The metal screen towers are smaller and thus were less expensive. Only two sets of projectors are required to serve the four, 30x40-foot screens located in each corner of the acreage. The dual projection is achieved through optical engineering which splits the beam of one projector to produce identical pictures on two screens.

The four-screen theatre offers all patrons a more intimate viewing of the program since all cars are relatively close to the screen. This arrangement also permits staggering of program schedules, thus cutting the patrons' waiting time.

Another feature made possible by Wilson's four-screen design is the showing of two separate and distinct programs. This will permit the customer to make his own selection, and will, in effect, offer the advantages of two 520-car drive-ins, operating alongside each other, independent as



served by only two sets of projectors. Each screen is located in a corner of the 20-acre tract.

SECOND FOUR-SCREEN DRIVE-IN

to programs, but sharing the same operations and concessions building.

Since the 75x75-foot, air-conditioned administration building, housing projection equipment and concessions, is located behind all cars it may be fully illuminated, attracting greater sales. The office of Marvin Stiver, manager of the drive-in, is located on the third floor of this building, commanding a clear view of all spots in the four major areas of the situation, including the eight-lane holdout area. Stiver can direct incoming automobiles to any quadrant by means of a colored semaphore signal to the main gate.

Exit-time traffic difficulties are minimized both by the staggering of show times and the fact that each quadrant has its own exit into secondary streets. Thus only part of the audience is released at one time, permitting an easy flow of cars to the highway and avoiding interference with normal traffic.

Children's playgrounds feature a miniature coal-burning steam train, operating over 1,600 feet of track.

The theatre was developed for the St. Louis Amusement Co., by Charles F. Vatterott & Co., and will be operated under a long-term lease. Edward B. Arthur is general manager of the Fanchon & Marco-St. Louis Amusement Co. circuit, and the St. Ann Drive-In Theatre is under supervision of Al Poos, district manager.

CREDITS:

Architect: Lewis E. Wilson

Projector: Simplex

In-Car Speakers: International Projector Corp.

Popcorn Machine: Cretors

Griddle: Star Mfg. Co.



The central administration building is distinguished by its unusual dihedral architectural design, and serves all four theatres. Projection equipment and concessions are located in this building. The popularity of the concessions is indicated in the lower picture.

GOOD housekeeping is important in theatres, not only to achieve the most efficient operation, but also as a matter of protection of investment in the building, equipment and furnishings.

In this installment of his manual on protective maintenance, L. E. Pope, purchasing agent for Fox Midwest Amusement Co., describes the proper care of air filters, grilles, louvers and air conditioning equipment.

The importance of keeping displays, marquees and signs in perfect condition as a medium of advertising is stressed.



L. E. Pope

GOOD CARE OF

PART V

18. Air Filters, Grilles, Louvers

Some theatres have air filters, some of the throw-away type and some of the cleanable type. Be sure that they are replaced at the proper time, and are kept as free from excess dirt as possible. Dirty filters cause restriction of air passage. Your ventilating system cannot work properly or deliver the right amount of air if the air is hindered from going through the air cleaners. Check this immediately, and be sure they are kept clean and serviced.

When necessary, order the renewable type filters. All theatres have been advised how to take care of the cleanable type, and have been given the proper instructions. You can take the cleanable type filters to a filter cleaning establishment and have them cleaned and re-coated with oil or rosin material.

All theatres furnished with the cleanable type of filters should have at least three extra filters to keep clean and on hand to be used while the others are being cleaned.

Check your intake and exhaust ventilating grilles and louvers supplying fresh air to your theatre. Be sure that all foreign matter, such as paper, excess dust and dirt, is removed. Any collection of dirt, leaves or debris will restrict the air and cut down the efficiency of your ventilation system. These items are usually built of metal requiring protective paint or other resistive coatings at regular intervals. They are built in your theatre walls and roofs, and it is important that they be open, closed, or regulated according to the season and weather conditions. Make sure you have been instructed as to how to regulate them to give the greatest comfort to your patrons and to save on heating and cooling costs.

19. Air Washers, Cooling Towers, Evaporative Condensers

Many theatres are equipped with air washers and pumps. Be sure the air washer tank is perfectly clean and that sprinkler heads are adjusted so as to obtain the maximum spray efficiency from your air washer. Be sure that the pan at the base of your air washer is properly painted and protected from rust and corrosion. Be sure the air washer floats are working properly and are not corroded. Inspect this equipment yourself and do not rely on others to tell you of its condition.

The efficiency of your refrigeration plant is no better than its weakest point. All heat from your theatre is removed through the cooling tower or evaporative condensers unless you have and use cold well or city water which few theatres have. It is important not only to have these items in good repair at the start

of your cooling season, but it is equally as important to keep them so all through the cooling season. Cooling towers are seldom made of copper or stainless steel or material not requiring painting. Most towers are of redwood or steel. The same care suggested for air washers should be given them. If the towers are forced or induced draft, care should be given the fan motor and fan blades. See that the fan blades are tight and properly balanced and adjusted.

Evaporative condensers require about the same care as towers and air washers, except you have a condensing coil to care for. Keep the condenser coil clean at all times as this plays a great part in the efficiency of the evaporative condenser.

Due to the fact that evaporative condensers are located on the exterior of a building, or, if inside, have openings to the outside, it is important to drain water from these or protect them from outside air during freezing weather.

Both air washers and evaporative condensers have fans, motors and pumps to maintain. Be sure that the blades on your fan are properly cleaned and are not permitted to gather dust and dirt, which will cut down the efficiency of your fan. The pump should be lubricated with waterproof grease or regular pump grease. Ordinary grease will emulsify in water and have little or no lubricating value. Care should be given to the pump packing. Use only a good grade and avoid harsh metallic types. Keep packing gland tight to avoid leaks and when adjusting packing gland, tighten until leak stops then tighten another turn or so to further compact packing, then loosen packing gland until shaft runs free and without excess heating.

Check pump bearings at regular intervals as defective bearings and poor quality packing will soon damage pump shaft. Pump and fan motors must be lubricated at regular intervals if you expect to get normal life from them. Don't merely put oil in your motors and expect them to run. Have your motor bearings washed out with coal oil at least once every six months and clean out all the sediment in the indicator oil cap, which shows the level of the oil in the motor. Sediment collecting in the bottom of a bearing in a motor will force its way out into this oil cup; blocking off the oil. It will show oil in the cup when there is no oil in the motor.

Be sure that whoever drains and washes the bearings out with coal oil puts fresh oil in and puts the plug back before he leaves the motor. Double check so there will be no chance of his forgetting to put new oil in the motor and thus burn out the bearings which is apt to damage the motor.

by L. E. POPE

A black and white photograph of the Fox Theatre in St. Louis. The building is a large, multi-story structure with a prominent 'FOX' sign on the right side. A marquee sign above the entrance reads 'MILAGRE HAIR POKEY CLONCE' and 'THE SPA KETTLE'. The building has a classic architectural style with many windows and a flat roof. The foreground shows a sidewalk and a street.

25

Theatre Trade Report Points Up Urgent Need For New Stage Equipment

Poor theatres, not poor films, are largely to blame for slumping receipts, according to recent trade reports. "Improve the physical theatre," say the experts, "and you improve the 'take.'"

There's no better place to start remodeling than on the stage, where outmoded equipment is not only a financial hazard, but a safety hazard, too.

But before you replace curtain controls and tracks, make certain that the replacement equipment will meet your requirements, and really do the job you expect it to do.

The best way to make sure is to get sound, *free* advice from Vallen, Inc., first. Send your stage measurements and specifications to this 35-year-old firm for suggestions you'll find both practical and economical.

Write to Vallen, Inc., today. More than one-third of a century of stage engineering experience stands behind the suggestions Vallen will send your way.

VALLEN, INC., Akron 4, Ohio.

Advertisement

ONE SCREEN

... FOR TELEVISION
AND REGULAR
PROJECTION!

"PANTECH," The Special New All-Vinyl screen surface... Highest brightness gain ever achieved for a diffusive screen... Every seat perfect... No limited viewing angle!

RAYTONE
SCREEN CORPORATION
165 CLERMONT AVENUE • BROOKLYN 5, NEW YORK

FOR
GREATER
LIGHT
TRANSMISSION



Light increase of 15% to 60% available! Change over from old 6 element lenses NOW!

Projection Optics
COMPANY, INC.

320 LYELL AVENUE - ROCHESTER NEW YORK

Ballantyne's New Soundhead Is Almost Flutter Free

AS ITS CONTRIBUTION to the celebration of the silver anniversary of sound in the theatre, The Ballantyne Co., exhibited for the first time last month at the TOA convention its all-new Model 9 Soundhead. The simplified soundhead is almost mechanically fool-proof. The flutter in the Model 9 has been brought to an almost irreducible minimum—over 50 per cent less than Academy minimum (Academy standards, 0.15 per cent flutter) Model 9, 0.02 per cent to 0.8 per cent flutter.

One of the outstanding features of the new soundhead is the complete gear box and film drive assembly, removable as a unit from the front side of the soundhead for simple servicing. The gear box itself is of the worm gear type with a safety factor assuring longer life, designed for at least ten times actual operating load with all gears operating in a bath of oil with a visible oil gauge. The constant speed sprocket is driven by a large bronze worm gear and loaded to provide smooth operation. The lower take-up shaft is driven by a large formica worm gear for silent action.

All shafts are ball bearing supported and have individual oil seals. Sprockets are hardened and ground and the keepers are set on wide bearings for life. An outstand-

ing feature of the sprocket assembly is the positive action compression type coil spring locks with adjustable stops for positioning pad rollers.

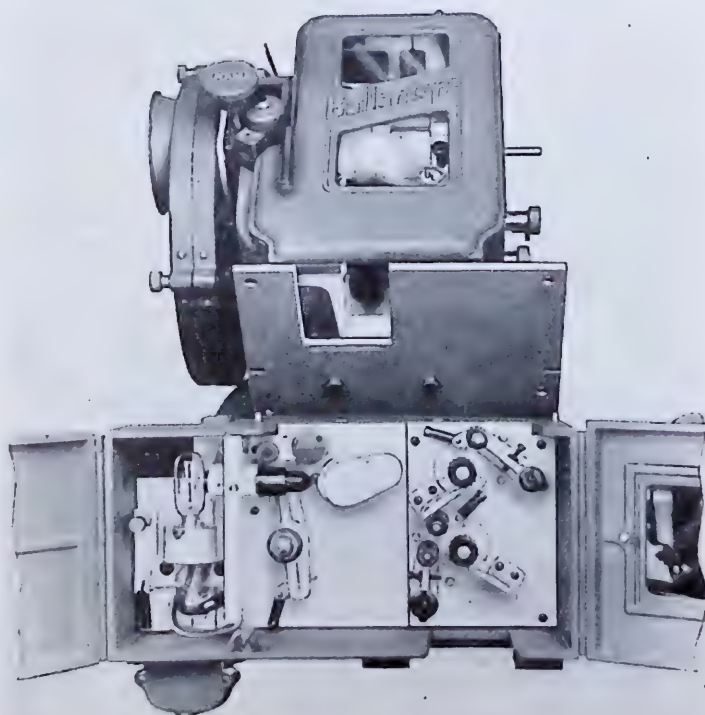
The scanning drum and shaft rotate on lifetime sealed ball bearings and are ground as one unit to a tolerance of plus or minus .0002. The filter flywheel is perfectly balanced, ball bearing mounted, and is oil damped, with the flywheel and the flywheel case machined from solid steel bar stock for perfect balance. Being machined from solid bar stock, the case is absolutely impervious to oil as compared to the conventional filter flywheel which is usually cast or stamped.

A felt faced tension roller is provided with a sliding flange held in position by spring tension to allow for varying widths of film. The entire tension roller assembly is also equipped with a positive action compression type coil spring lock with adjustable stops.

The cushion mounted exciter lamp assembly is placed in a separate housing so that no extraneous light may enter. It uses a standard prefocus base exciter lamp and the entire unit tips out of the house at an angle of 45 degrees for simple replacement of exciter lamp. This assembly also

(Continued on page 28)

This front view of the new Model 9 soundhead shows the special milled projector mounting plate that attaches to the base of the projector before placing on the soundhead.



Ballantyne's
new
simplified
soundhead.



"Today It's More Important Than Ever to Keep Theatres Attractive and Comfortable"

Says AXEL CLAESSION of Morris, Illinois

His years of experience in theatre operation and in charge of maintenance and personnel for the Anderson Circuit enables Axel Claesson to speak with conviction and authority on the subject of producing profits through "house appeal."

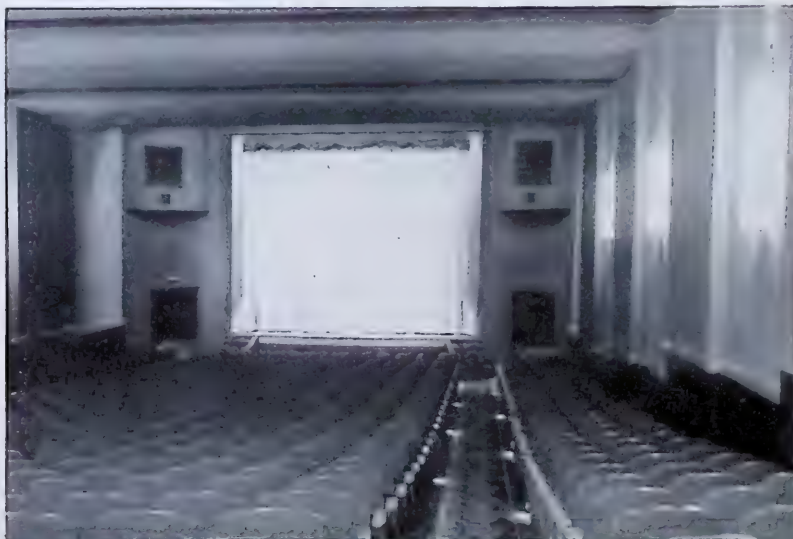
"We believe that today it is more important than ever to keep your theatre attractive and comfortable and to have all equipment modern and in tiptop operating condition," he says.

"In the recent remodeling of the Naper Theatre we spared no effort to give the theatre an entirely new and modern look. From the porcelain enamel front with its Herculite doors, clear through to the air conditioning unit with its completely automatic operation, the theatre was completely redone in an entirely new scheme and with new equipment of the latest design. It is paying off.

"The latest and best in comfortable chairs were selected for the reseating of the auditorium. Considerable time was spent at the factory with their engineers and designers to achieve a chair entirely in harmony with the decorating scheme of the new Naper Theatre. This was typical of the selection of all equipment and furnishings. We have been most gratified with the results."

"Careful selection of materials and equipment . . . on value rather than price . . . is fixed policy with us," Claesson says.

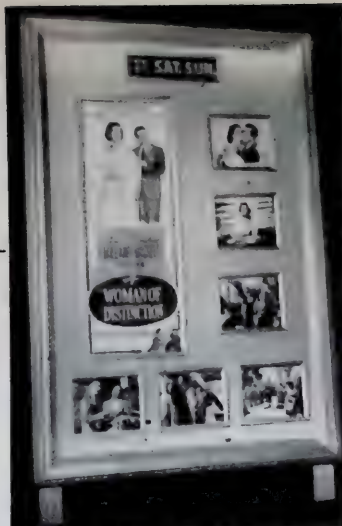
A program of regular and frequent renovation is followed by Anderson Theatre Circuit in all of its houses, located in 12 towns and small cities of Illinois. Keeping the theatre interesting, new-looking and smartly decorated is no less a part of the appeal than the other essentials of profitable theatre operation which, according to this seasoned veteran of the business, include patron comfort, sanitation and safety and the highest possible quality of picture presentation and sound.



Above is the new porcelain enamel front and marquee of the Naper Theatre in Naperville, Ill., and at left is an interior view showing the completely redecorated and reseated auditorium. Redecoration and revamping of the lobby included installation of an island-type refreshment counter with an attractive display of merchandise that has resulted in substantial sales increase.

In the quest for greater patronage, consider this:

Movies Are Better Than Ever... HOW ABOUT YOUR THEATRE?



SAVE NOW!

Extruded Aluminum Slide Frames

- 8x10.....\$1.00 each
- 11x14.....\$1.50 each
- 14x22.....\$2.15 each
- 22x28.....\$3.00 each
- 14x36.....\$3.00 each

Send for illustrated brochure—a complete line of illuminated and non-illuminated wall frames and poster cases.

Peoples Display Frame Co.
1515 Olympic Blvd. Montebello, Calif.

STAGE SHOW UNITS

ORGANIZED UNITS READY FOR IMMEDIATE BOOKINGS.

Our Stage Shows Are Equipped With Everything to Show Good

• BOXOFFICE PROFIT •

Stage Shows Play Flat or %

WRITE - WIRE - PHONE

GET IN ON A HOUSE POLICY UNIT. STAGE SHOWS EVERY WEEK

NOTE: Our 3-story office building and rehearsal halls are the largest and finest in the southwest.

To inquire, write in Ad Number 59-B on Free postcard, page 52, or write direct to:

AMUSEMENT ENTERPRISES

1211 Louisiana BILL SIROS Houston 2, Tex.

NEW Light Diffusing Vinyl Surface

SUPER-LITE SCREEN

Uniform Light To All Seats
CLEARER-BRIGHTER

LARGE SCREEN TV PICTURES AND REGULAR PROJECTION

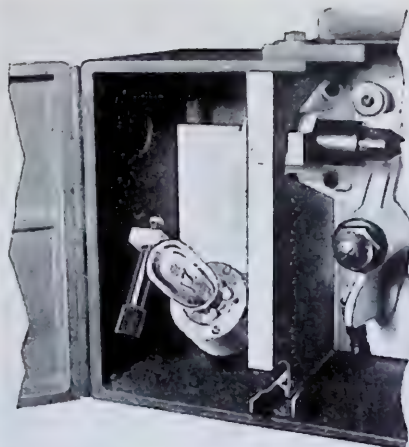
SHIPPED FOLDED OR ROLLED
All Dealers

VOCALITE SCREEN CORP.
Roosevelt, N. Y., U.S.A.

Ballantyne's Soundhead Almost Flutter Free

(Continued from page 26)

uses the new compression type coil spring lock and the use of the same compression type coil spring lock in four places in the soundhead requires that only one replacement spring be kept on hand for easy servicing. The exciter lamp is easily focused with both lateral and vertical adjustments.



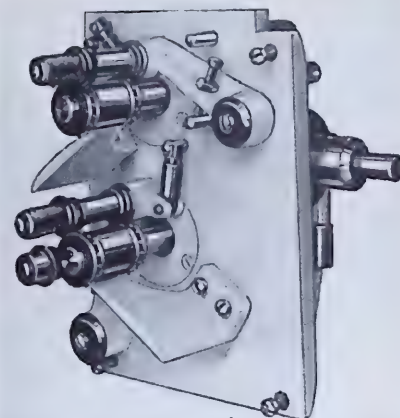
This cut-out view of the exciter lamp illustrates how the assembly tilts out at an angle of 45 degrees so that the burned out exciter lamp may be easily replaced.

A straight through optical system using the finest lenses, gives maximum light efficiency. Having no mirrors or prisms to fog or tarnish, this optical system reduces amplification requirements and noise interference. The photoelectric cell is completely enclosed so that no oil can reach

the tube and yet the tube itself can be easily replaced.

The motor connects to the soundhead by means of a special type flexible coupling, assuring against motor starting jolts and operating vibrations. Adjustable motor mounts are provided for positive alignment of motor with the gear box. The motor itself is of the two-shafted type and has a hand wheel to facilitate threading of the film.

The new Model 9 Soundhead comes complete with a special milled projector mounting plate that will attach easily to all current model projectors. The mounting plate is attached to the base of the projector before placing on the soundhead; the plate is channelled for simple, exact positioning and locking, making gear alignment between projector and soundhead a simple matter. Oil drain tubes from soundhead top plate prevent projector oil from entering the soundhead proper.



The entire upper and lower sprocket assembly in the gear box is shown above removed as a unit from the operating side of the soundhead. The pad roller assembly is held in place by a new compression type coil spring lock.

Let us put NEW LIFE into your OLD CHAIRS



We have serviced hundreds of theatres and welcome your inquiry. Our staff of trained repairmen will put new life and new beauty into your old theatre chairs without any interruption to your daily show.

We rehabilitate or supply new cushions, replace parts and reupholster any style or make of theatre chairs. Make your seating problem our problem. Write today; outline your needs.

MANUFACTURERS: Foam Rubber and Spring Cushions—Covers for Backs and Seats
DISTRIBUTORS: Upholstery Fabrics and General Seating Supplies
SERVICES OF: Periodic Inspection and Service—Installation—Rehabilitation

"Better Your Theatre and You Better Your Boxoffice."

THEATRE SEAT SERVICE CO.
160 HERMITAGE AVENUE • NASHVILLE, TENNESSEE



TO THE STUDIOS...
IT MEANS

**BETTER
MOVIES!**



TO THE THEATRE OWNER...
IT MEANS

**BIGGER
BOX OFFICE!**

It's the **NATIONAL**
TRADE-MARK
CARBON ARC'S

BIG 5



The "National" carbon arc is an indispensable tool—both to the studios which make movies and to the theatre owner who exhibits them. Why? The "National" carbon arc's BIG FIVE:

- SMALL SOURCE SIZE
- HIGH BRIGHTNESS
- GREAT POWER FROM ONE UNIT
- WHITE LIGHT
- MINIMUM HEAT PER FOOT CANDLE

*The term "National" is a registered trade-mark of
Union Carbide and Carbon Corporation*

NATIONAL CARBON COMPANY

A Division of Union Carbide and Carbon Corporation

30 East 42nd Street, New York 17, N. Y.

District Sales Offices: Atlanta, Chicago, Dallas,
Kansas City, New York, Pittsburgh, San Francisco

In Canada: National Carbon Limited, Montreal, Toronto, Winnipeg

*When you order studio or projector
carbons—order "National"!*

For the studio, small source size insures sharp, dramatic shadows, better simulates one-source lighting, creates a perfect "follow-spot". High brightness penetrates deep sets, gives high light levels without excessive heat.

White light matches outdoor shooting conditions, lends itself perfectly to color movies.

For the theatre owner, the carbon arc provides the "brightest spot in the world"—gives him the dazzling power he needs to get diamond-sharp pictures, vivid color and keeps his box office booming. The "National" carbon arc is tops.

**YOU CAN'T SKIMP ON STUDIO LIGHTING
WITHOUT RISKING BOX OFFICE!**

A Movie Dream

by Frederick C. Othman

WASHINGTON, Feb. 20—There's nothing wrong with the movies; the trouble's with the chairs. I know this now for sure. I'm still sitting in a dream. Usher, hand me down another bourbon, light me a long cigar and turn on the projector.



Othman.

What happened to change my mind about the cinema was being invited to see a new drama, "The Third Man," featuring Orson Welles and a zither. It was a first-class thriller, but even if it hadn't been, I'd have enjoyed it. This was on account of the seats. So I think I'd better review the theater, instead of the picture.

This show house was erected here on Eye street by President Eric Johnston of the Association of Motion Picture Producers as a fitting place to display the artistry of Hollywood. The artistry's fine, but Mr. Johnston agrees with me that the chair's important, too.

So he has installed wide foamrubber seats with arm rests six inches across, and springs in the back so that each customer feels as though he's sprawled in a rocking chair. More important still there's four feet of space between each row. I hope the nation's theater architects are taking notes. Mr. Johnston's is the only movie palace in which I have not rubbed corns on my knees.

The average theater seems to be built around a popcorn machine. I like popcorn. But Mr. Johnston has gone one step further. His clients eat sandwiches in their seats, sip highballs, and smoke. In the arm of every seat, is an ash tray.

I strolled into Mr. Johnston's Bijou with my bride, past the growing plants along the walls, handed my coat and hat to a checkboy, had a drink in the lobby and trod the thickly padded carpets to my seat. The carpet continued with me, so I'd have a soft place for my feet.

I've never been so comfortable, except in bed. I had a smoke in one hand and a drink in the other. A kind of candy butcher de luxe sneaked in with sandwiches and the picture started at once. Then I discovered that the floor was so pitched in relation to the screen that I didn't need to ask the lady in front to remove her hat. ***

Messrs. Welles, Joseph Cotten, et al, pursued their screen villainies to the accompaniment of zither music. I've never spent a pleasanter evening. If the picture hadn't been good, it wouldn't have mattered much. I'd have taken another drink and rocked myself to sleep.

Next morning I happened to run into Mr. Johnston on Capitol Hill, where he was pleading with the House Ways and Means Committee to remove that 20 per cent tax on their tickets. He said this was hurting business and generally playing hob with the morale of the people.

He also said (not to the committee, but to me) that hard seats had something to do with keeping the fans away. That's one reason he built his theater the way he did.

All I know is that I'll never enjoy a movie again, except in Mr. Johnston's emporium. There it won't matter if the screen is blank. I'll still be happy with my sacroiliac.

RE-PRINT FROM N. Y. WORLD-TELEGRAM & SUN



now you can find "DREAM CHAIR"
comfort from coast to coast

There is a steady swing to "Airflo" Rocking Chair Loges in theatre after theatre. And the smart operators of these theatres will tell the reason gladly, and with enthusiasm. They've found from actual experience that the extra comfort of the "Airflo" pays off. Their "Airflo"-seated sections sell first at premium admissions, and bring patrons back—with their friends.

Your nearest Heywood-Wakefield representative will gladly give you a chance to prove to yourself that the "Airflo" is the most comfortable theatre chair available today.



Theatre Seating Division
Menominee, Michigan
Sales Offices in Baltimore, Boston, Chicago, New York

REFRESHMENT

Service

ADDED INCOME OPPORTUNITIES FOR PROGRESSIVE EXHIBITORS •

LIMITED SPACE IS NO BAR TO CONCESSION PROFITS

MANY OWNERS of single theatres with limited space for the concession area will be encouraged by the profitable business enjoyed from an 8x10-foot stand by the Oak Park Theatre, Kansas City, Mo. The theatre has nearly doubled its concession business due to remodeling for greater efficiency and speed of service, and to offering a better selection backed by aggressive merchandising.

Prior to remodeling three years ago, the stand was really just a big window in the right-hand wall of the outer lobby through which only candy and popcorn were sold. By tearing out the window and the wall

beneath it, and the door at the side which gave access to the box-like stand, then only 6x10 feet, the concession was enlarged by about 20 square feet of space, and completely opened to the lobby. Corner shelves created more space for reserve merchandise without detracting from the narrow walking area behind the existing Manley popcorn machine and the new candy counter display case which was installed. A chrome cornice adds a decorative touch to the concession, and has two spotlights inset in its base to illuminate the stand and the merchandise. When the remodeling was completed, a soft drink automatic cooler



Ronald Means

was secured from the Coca-Cola Co., and for a year the bottled drink was served by pouring the contents into paper cups. Later there were so many calls for ice cream, the owners had to figure out a way in which they could handle ice cream as well as soft drinks, popcorn, and candy in the limited space. A Colespa cup drink vending machine was decided upon, to replace the slow, cap-lifting and pouring. Also this got the cooling box out of the stand, as the vender was set out in the lobby adjacent to it. Three drinks are offered, Canada Dry cherry, Hires' root beer and Coca-Cola. Route operator service is used since it avoided investment, leaving the management free to try other means of dispensing drinks for maximum speed and profit.

With the removal of the soft drink cooler from the rear of the stand, there was room for a dispensing freezer for ice cream products which are bought from a local dairy company. Chocolate-covered ice cream bars, which are the most popular, Fudgsicles, and plain vanilla cup cones are stocked. The cup cone is packaged for sale by the dairy. The cold chest is restocked about three times a day on week-ends from the larger cooler for reserve ice cream in the store room, first door north of the theater where all theatre and concession supplies are kept. About 30 boxes of one dozen each (including all the three items carried) are stocked in reserve.

Within 90 days after remodeling, concession business had increased 25 per cent due to better and wider selection and faster service. Ronald Means, manager and son of the owner, said: "I employed two girls to serve the people, and literally cracked the whip to develop speed at all times. They really did it, too. I have one girl who can run rings around anyone I've seen in the business, and I really value her services."

(Continued on page 34)



Maximum efficiency in minimum space has been achieved in this 8x10-foot concession stand at the Oak Park Theatre, Kansas City, Mo. Since remodeling the neighborhood theatre has almost doubled its former refreshment business.

POPCORN SURVEY: For the First Time, a Complete Analysis of How Exhibitors Carry on Their Popcorn Sales

Survey of Theatre Refreshment Sales—Part 2

Analyses of prevailing prices and merchandising methods, key factors related to profits in popcorn sales, are presented in this report on the Survey of Refreshment Sales in Motion Picture Theatres conducted by BOX-OFFICE and MODERN THEATRE, with the cooperation of exhibitors. The basic nature of the questions asked, and the participation of an accurate representative cross section of theatres by size and type of house, have resulted in facts and figures which exhibitors may rely upon as a true evaluation of the concession operation in indoor theatres.

A preview of the trends in products sold by theatre concessions, based on this survey, appeared in the August 4 issue of MODERN THEATRE, and a study of concession management and operating methods was published in the September 1 issue.

Next month, Part Three of the survey report will cover soft drinks and other refreshment items.

by NEVIN I. GAGE

WITH THE TOTAL SALES of popcorn in motion picture theatres running way up into nine figures, this big volume producer ranks first among concession products in helping to make the theatre refreshment business BIG BUSINESS. Popcorn gets credit for 50 per cent of the concession sales volume of all indoor theatres. Candy and soft drinks rank second and third.

In today's upward trend away from five-cent items toward ten-cent prices in concessions, the nickel bag of popcorn has not yet gone the way of the buffalo. For five-cent popcorn sales amount to 11.6 per cent of the industry's total popcorn dollar volume. Ten-cent sales, however, have climbed to 83.8 per cent of the total volume and the percentage is higher among the big theatres.

Out of every hundred popcorn sales, 18 are made with dairy butter added.

The popcorn is popped in the lobby and sold from the popper in 80.3 per cent of all theatres, while warmers are used in 18.1 per cent of the houses.

These and other detailed facts on theatre popcorn sales are revealed for the first time by the extensive Survey of Refreshment Sales in Motion Picture Theatres, recently conducted for the industry by Box-Office and the MODERN THEATRE. Theatre

owners, managers and circuit executives cooperated in providing an accurate cross section of the entire country, representing theatres of all types and sizes. Their interest was prompted by the desire to learn all the information possible about the prevailing practices and experiences of others in this important field of additional income.

Most theatre managements have arrived at a practical, middle-of-the-road attitude toward their concession operations and, while not wishing to go to extremes in emphasizing the refreshment phase of their business, they are serious about obtaining a good volume of revenue from the concession to help offset increased theatre operating costs. Some are extremely enthusiastic and their local situation justifies an unusual operation. An example is the 223-seat theatre in a small town that invested \$5,200 in its lobby stand which opens onto the street. It sells "everything" and keeps open from 8 a. m. to midnight, doing an exceptional business for a house of its size.

Then there are some theatremen who still hold to the conservative viewpoint, expressed by the exhibitor who said, "We are in the entertainment business—not the lunch business."

Nevertheless, approximately 96 per cent of all theatres in the country now augment their boxoffice receipts with sales from popcorn. As previously indicated by our surveys, for every ticket dollar taken in by the average indoor theatre, its refreshment stand grosses 26 cents. With popcorn accounting for half of the volume, this means that popcorn brings in approximately 13 cents for every ticket dollar. However,

these figures *per ticket dollar* should not be confused with the national average refreshment sale *per ticket sold*, amounting to 8.6 cents.

A study of the accompanying tables will enable the theatremen to compare his own methods and results with the averages and percentages for theatres of his size and type across the country. It should be borne in mind that averages are practically never typical for the individual cases within the group, but instead they represent a mean between those whose figures fall above and below the average, giving a composite picture of the general trend.

By making comparisons with the survey tables, the theatremen will automatically examine his own methods, policies and results. This will focus attention upon those points where his operations are working to his advantage and also those where he may consider there are opportunities for improvement.

Where it will be especially helpful for cross-reference, the survey results shown in the tables are grouped according to the industry's three ways of classifying theatres; by seating capacity, type and location, and ownership. As the same figures from the survey questionnaires are represented in each group, the national totals are the same and these tables actually show three different "pictures" of the industry's methods and experience.

THEATRES SELLING POPCORN

While 96 per cent of all theatres sell popcorn, as shown in Table IV, the proportion of theatres handling the confection is higher among the small theatres than among the larger houses. Ninety-eight per cent of the houses with seating up to 500 seats sell popcorn, and the number graduates downward to 97 per cent and 88 per cent for medium-size theatres and those over 1,000 seats.

By cross checking the table under theatre "type and location," the figures indicate that more of the small town and downtown sub-run houses sell popcorn than the neighborhood and downtown first run theatres. However, the figures are obviously high in all groups.

The accelerated trend in the past three years toward operating concessions in almost all theatre lobbies has reduced the number of those refraining to principally the big city de luxe houses, with only 11 and 12 per cent preferring to forego the profit in order to eliminate the cleaning and fastidious objections.

It is interesting to see that the same proportion (96 per cent) of the non-circuit

Table IV
THEATRES SELLING POPCORN

Theatres SEATING CAPACITY	Sell Popcorn	Do Not Sell Popcorn	TOTAL
250 seats and under.....	98%	2%	100%
251 to 500 seats.....	98	2	100
501 to 1,000 seats.....	97	3	100
1,001 seats and over.....	88	12	100
Total all indoor theatres....	96%	4%	100%
TYPE AND LOCATION			
Downtown First Run.....	89%	11%	100%
Downtown Sub. Run.....	100	0	100
Neighborhood Houses.....	96	4	100
Small Town Theatres.....	97	3	100
Total all indoor theatres....	96%	4%	100%
OWNERSHIP			
Non-Circuit Houses.....	96%	4%	100%
Circuit Theatres.....	96	4	100
Total all indoor theatres....	96%	4%	100%

Table V
POPPING AND MERCHANDISING

Theatres SEATING CAPACITY	Popped in Lobby		Popped Elsewhere		TOTAL
	Sold From Popper	Sold From Warmer	In Pkgs. Without Warmer	Sold From Coin Machine	
250 seats and under.....	96.4%	1.8%	1.8%	.. ..	100%
251 seats to 500 seats.....	91.7	6.5	1.8	.. ..	100
501 to 1,000 seats.....	76.9	21.2	.6	1.3%	100
1,001 seats and over.....	40.4	59.6	.. ..	.. ..	100
Total all indoor theatres.....	80.3%	18.1%	1.2%	.4%	100%
TYPE AND LOCATION					
Downtown First Run.....	58.9%	41.1%	.. ..	.. ..	100%
Downtown Sub. Run.....	81.5	18.5	.. ..	.. ..	100
Neighborhood Houses.....	61.9	35.7	.. ..	2.4%	100
Small Town Theatres.....	90.3	7.8	1.9	.. ..	100
Total all indoor theatres.....	80.3%	18.1%	1.2%	.4%	100%
OWNERSHIP					
Non-Circuit Houses.....	88.2%	9.7%	1.3%	.8%	100%
Circuit Theatres.....	70.9	28.1	1.0	.. ..	100
Total all indoor theatres.....	80.3%	18.1%	1.2%	.4%	100%

Percentages are grouped by theatre seating capacity, type, location and ownership for cross reference.

and circuit theatres offer popcorn as part of their services to the public.

POPPING AND MERCHANDISING

Differences of opinion on the practice of popping the corn in the lobby, combined with local ordinances in some cities prohibiting it, are two of the main reasons for the figures in Table V. A third is the problem of heavy traffic in the big theatres, calling for a constant supply of corn ready to sell.

Thus the survey brings out the fact that 59.6 per cent of the houses with seating in excess of 1,000 sell their popcorn from warmers, with the percentages graduating downward to less than 2 per cent for the smallest theatres. On the other hand the

practice of popping at the concession stand is followed in over 40 per cent of the big houses and in those of medium to small sizes to the extent of about 77 to 96 per cent. Note the comparable graduation of figures in the type and location grouping.

The fact that more warmers are used in circuit theatres than in non-circuit houses is a reflection of the ownership of the majority of the larger theatres by the circuits.

Totals for all theatres indicate that 80.3 per cent pop in the lobby and sell from the poppers, 18.1 per cent pop elsewhere and sell from warmers, 1.2 per cent obtain their popcorn outside and sell it packaged without the use of a warmer. This is done only

in small town theatres. Popcorn coin operated vending machines, comparatively new, are used in four-tenths of one per cent of the total theatres. These are largely non-circuit houses of medium size.

SALES AT VARIOUS PRICES

Pricing and the volume of sales at various prices have much to do with profitable merchandising. In some situations this can be controlled by eliminating low-priced unit sales or at least influenced by having the sales personnel push the higher priced units—providing this does not reach the point of diminishing total volume. The application of this principle in theatre popcorn sales depends upon the merchandising judgment of the manager and the characteristics of his patrons. Undoubtedly many theatres can increase their volume of popcorn sales by encouraging the purchase of the larger-size packages.

However, the survey figures in the left section of Table VI clearly reflect the patron characteristics of the various types of theatres. For instance, the big theatres sell more of their popcorn in the price range of 10 to 25 cents and less at five cents than any other group. This is obviously because of their high percentage of adults and young people with ample pocket money; while the smaller theatres, which have the highest sales at five cents and the lowest at ten cents or more, are mainly located in small towns and communities where a substantial number of their patrons are children with limited spending money.

On the whole, the reports showed that high percentages of five-cent sales occurred more frequently as the theatres diminished in size. This is not to say that all medium-size and small houses are in

(Continued on page 36)

Table VI
POPCORN DOLLAR VOLUME AT VARIOUS PRICES

Distribution of Sales at Popular Prices

Theatres Selling at Single and Multiple Prices

Theatres SEATING CAPACITY	Sold at 5c	Sold at 10c	Sold at 15c	Sold at 20c	Sold at 25c	TOTAL	All Sales at 5c	All Sales at 10c	Various Prices	TOTAL
250 seats and under.....	20.1	78.4	1.1	.. ..	.4	100%	3.9%	53.8%	42.3%	100%
251 to 500 seats.....	15.7	83.3	.4	.4	.2	100	4.6	66.2	29.2	100
501 to 1,000 seats.....	5.8	86.1	5.5	1.5	1.1	100	.8	60.4	38.8	100
1,001 seats and over.....	4.0	85.6	3.8	6.1	.5	100	.. ..	57.8	42.2	100
Total all indoor theatres.....	11.6	83.8	2.7	1.3	.6	100%	2.7%	61.5%	35.8%	100%
TYPE AND LOCATION										
Downtown First Run.....	9.2	84.5	1.1	4.7	.5	100%	2.3%	63.6%	34.1%	100%
Downtown Sub. Run.....	2.9	89.7	6.6	.4	.4	100	.. ..	68.0	32.0	100
Neighborhood Houses.....	6.8	84.4	4.4	2.4	1.6	100	.. ..	54.0	46.0	100
Small Town Theatres.....	14.2	82.8	2.1	.5	.4	100	3.7	62.4	33.9	100
Total all indoor theatres.....	11.6	83.8	2.7	1.3	.6	100%	2.7%	61.5%	35.8%	100%
OWNERSHIP										
Non-Circuit Houses.....	16.4	82.9	.1	.2	.4	100%	3.6%	66.0%	30.4%	100%
Circuit Theatres.....	4.8	85.2	6.3	2.9	.8	100	1.3	54.9	43.8	100
Total all indoor theatres.....	11.6	83.8	2.7	1.3	.6	100%	2.7%	61.5%	35.8%	100%

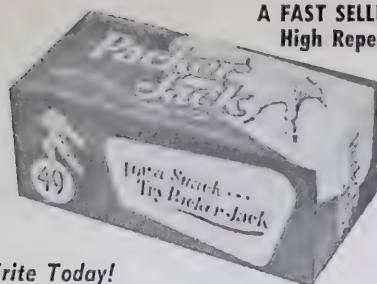
Since averages are seldom typical for many within a group, the theatremen can adjust the table above at the left for comparison with his figures by adding the above percentages for the prices at which he sells popcorn and dividing each by the total. The result will produce percentages approximating industry averages for theatres of a similar type and which sell popcorn at the same prices. For example, a small town theatremen getting 95 per cent of his popcorn dollar volume from sales at 10 cents and 5 per cent from sales at 15

cents will add 82.8 per cent and 2.1 per cent. Each figure divided by the total 84.9 will reveal 97.5 per cent as the average for similar houses selling at 10 cents and 2.5 per cent for 15-cent sales.

The table above at the right shows how many theatres sell 100 per cent of their popcorn at 5 cents, and how many sell 100 per cent at 10 cents, and the number that sell at multiple prices.

BE FIRST in Your Area to Offer This NEW PROFIT-MAKER

A FAST SELLER!
High Repeats



Write Today!

PACKER JACK

POPCORN CONFECTION in the
BIG FAMILY SIZE CARTON

- *Colorful Package . . . cellophane wrapped
- *Famous Name . . . known to all sports fans
- *Tasty Confection . . . a favorite for snacks

Priced Right to Allow Your Full Mark-Up

ORDER TODAY \$585 Larger Unit Sales
Case of 18 Packages. Give You Top Profits
Freight Prepaid on a Minimum Shipment of 10 Cases

ALSO ASK FOR PRICES on
OUR BULK CARMEL CORN and BOXES

KONTNEY CANDY CO.
GREEN BAY P. O. Box 402 WISCONSIN

MELLOS POPCORN Is the Cream of the Crop

1. **CONSISTENT, UNIFORM QUALITY**
Highest popping throughout the year. Every lot laboratory-tested. We test—we don't guess!
2. **MORE ATTRACTIVE, TASTIER, MORE TENDER**
Customers always come back for more once they have tasted its delicious flavor.
3. **ATTRACTIVE SILVER SCREEN BOXES**
Popcorn boxes available. Real sales boosters.
4. **MORE RETAIL SALES PER BAG**
Means more profits to you. Mellos Popcorn is worth \$5 to \$10 more per bag than average corn because of higher popping volume. A trial order will convince you.

We are Dealers in **POPCORN, PEANUTS**
and **SUPPLIES**

"WHERE QUALITY IS HIGHER THAN PRICE!"

MELLOS PEANUT COMPANY

Los Angeles Chicago
637 Towne Avenue 724 W. Randolph Street

Limited Space Is No Bar To Concession Profits

(Continued from page 31)

Concession business steadily increased, even with the fluctuation in the theatre business, for about 18 months until the theatre was averaging about seven and one-half to eight cents a ticket sold. Then it leveled off at a volume nearly double that prior to the remodeling. The lowest ever done on the poorest night is five and one-half cents a ticket, and this is usually on programs of strictly adult appeal.

"The stand is located in a traffic hot spot," said Means, "people run into it on the way from the boxoffice with some change in their hands, and we are there to get it."

THEATRE IS 26 YEARS OLD

Christmas day, 1951, will be the 26th anniversary of the opening of the theatre by Jay Means, and it has been under the same management all the time. During the first 21 years the concession was sublet, and for 19 years was handled by one man. In the latter part of his management of the stand, the Meanses observed that customers were dissatisfied with the selection, service and treatment they received. So they took it over, remodeled and got into the concession business.

"Dad felt, and I concurred for a long time, that a concession stand was a very secondary part of the theatre business," said Ronald Means. "In his mind, merchandising of candy and popcorn had a deteriorating effect on the public, lessened their respect for the theatre, and intruded on the dignity of the business. He wanted to run a nice theatre, which people would appreciate as a high type place of entertainment."

"We have since revised our ideas, like everyone else. People want it, it fits into their mood, and is a part of the American scene. Besides there's a nice little bit of money connected with it."

MAINTENANCE OFFSET BY PROFITS

No merchandise which is sold at the concession stand is barred from the auditorium. The Meanses tried to forbid soft drinks, but sales fell off. The younger Means admits that there are some maintenance problems, but holds that they are minor and more than offset by profits and patron goodwill. He simply discontinues items which prove troublesome, such as a taffy that was difficult to remove. However, he has a very good word to say for gum and finds it no problem.

Open display of candy and gum is provided by a top-of-counter unit in which a sampling of each of the 40 items carried is shown. This display is never changed because patrons have become familiar with the location of their favorite confections, and service is thus expedited. The arrangement in the showcase, however, is changed every two weeks to create variety that will attract the eye.

Every advantage is taken of seasonal displays and holiday decorations. Halloween and Christmas are great events for the children, and the concession stand not only is decorated, but appropriate merchandise is offered. At Christmas, for example, a large, scale model tractor and semi-trailer loaded with all kinds of candy, and wrapped in bow-tied cellophane made a popular display, although it was not for sale. The Curtiss Candy Co. offered, as usual, small plastic models of their trucks loaded with gum and roll goods, and these proved to be good sellers as well as enhancing the holiday display. Also from Curtiss, Rudolph the Red-Nosed Reindeer, done up in a plastic balloon with gum attached, sold very well.

At Easter, bunnies were used, and little yellow chicks were spotted all over the concession as a decoration. To the surprise of the attendants, adults as well as children wanted to buy the chicks, and within two days all were sold and another batch had to be procured for decoration.

To further promote the concession, trailers are run on the Oak Park screen, two of them composed and developed by the owners, the others stock films from Filmack.

A POPULAR CHILDREN'S CLUB

For years the Oak Park Theatre has catered to the children, and Saturday matinees draw from 350 to 600 children, depending upon the popularity of the program. For three cents a child may purchase a button which signifies his membership in the Saturday afternoon club called Uncle Sam's All Americans. This club is now some eight years old, and although the three cents which originally covered cost of the buttons is no longer adequate, the theatre owners still let the children have them for that. Being a member makes the child eligible for one of the 25 sacks of popcorn which are given away each Saturday. The theatre is divided into three sections, with numbered rows, and the youngsters are familiar with the arrangement. When Ronald Means makes his regular little talk about the program at the matinee, he has a box of cards with sections and row numbers on them, from which the lucky winners are drawn.

"Kids are the backbone of the concession business as far as we are concerned," he said. "It's the kids that really make it. We know, because we have observed that when our regular programs do not appeal to children the concession sales take a dive. We look to the kids for our future customers, because we know that if we get the entertainment habit firmly established we have a regular patron for the future."

"If a child has a penny he will spend it, and we carry three penny items for which they really go. We sell Peter Paul's Walnettos and Choclettos, two for one cent, and break packs of gum and sell penny sticks. The kids also heavily patronize our five-cent sack of popcorn. We also sell a two-ounce, ten-cent box of popcorn, but with the profit of popcorn so very good,

(Continued on page 38)

→

**OUTDOOR
REFRESHMENT
SERVICE**
from Coast
to Coast
over 1/4 Century

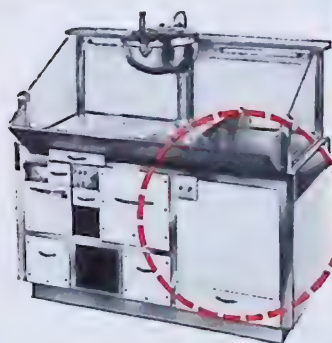
Refreshment
Service for
**DRIVE - IN
THEATRES**

SPORTSERVICE CORP.
SPORTSERVICE BLDG. • BUFFALO, N. Y.

Phone
WA. 2306



THE NEW *Manley* "SUPER STADIUM"



WORKING BACK of new Super Stadium has plenty of storage space...and you'll marvel at the ease of operation.



Spot-Lighting the sensational **POPCORN ELEVATOR**

Heated by filtered, forced air. Holds \$16-\$18 worth of popcorn in perfect condition for hours.

The greatest popcorn machine ever made... the NEW Manley Super Stadium. It's out this month and it's going to take the industry by storm because it's got the hottest device ever built into a popcorn machine... a POPCORN CONDITIONER AND ELECTRICALLY-DRIVEN ELEVATOR that greatly increases your storage space. Popcorn ahead of time. Put it in the elevator either packaged or in bulk. Warm, conditioned air flowing through the elevator keeps

it fresh, hot, and delicious. Then, as you need popcorn during the rush, you just press a button and up to the warming pan comes the elevator, loaded with ready-to-sell popcorn. The rugged Manley kettle keeps right on working while the elevator is elevatin'. There's room enough for three attendants to work. They deal out the popcorn and rake in the dimes and quarters as fast as customers can bear their way to the machine. What a turnover! What profits! It's the one and only machine for drive-ins and big theaters. Choose from three kettle sizes: the regular 12 and 16-oz., *plus* a 24-oz. giant which can pop 32 bushels or about \$250 worth of popcorn an hour. Get the full story now. Your local Manley representative has the facts. Phone him today or fill out the coupon!

Mail this Coupon TODAY!

Manley, Inc.
The BIGGEST NAME IN POPCORN

SALES AND SERVICE OFFICES IN 27 CITIES
SEE YOUR TELEPHONE DIRECTORY

Manley, Inc., Dept. BO 10-6-51
1920 Wyandotte St., Kansas City 8, Mo.

I would like to get more information on the new Super Stadium. Please have a Manley man call and bring your new booklet "How to Make Big Profits from Popcorn".

Name

Address

City State

Best time to call

Popcorn Survey

(Continued from page 33)

this category, for many of them do not sell corn at less than ten cents.

The distribution of total dollar sales at the various popular prices for theatres in the industry is as follows: five cents, 11.6 per cent; ten cents, 83.8 per cent; 15 cents, 2.7 per cent; 20 cents, 1.3 per cent, and 25 cents, .6 per cent.

As previously mentioned, these are not typical of individual theatre experience and no theatre was found to sell popcorn at all these prices. However the theatreman wishing to compare the figures for his theatre with those in Table VI can do so by adding the percentages for the prices at which he sells popcorn and dividing each by the total. The result will produce percentages approximating the industry averages for theatres of a similar type and which sell popcorn at the same prices. An illustration of the procedure is given below the table.

The section on the right side of Table VI indicates the percentage of all theatres in each group which sell their popcorn exclusively at five cents, all at ten cents, and all at various prices. The theatres operating on these policies may have found them to be the best way to achieve the maximum dollar volume. Only by testing can the most productive policy be determined.

The fact that the figures at the bottom of each section of Table VI show that circuit theatres sell more popcorn at prices above five cents than the non-circuit

houses may be the reflection of more price testing as well as their ownership of most of the large theatres.

DAIRY BUTTER EXTRA

It may be surprising to some to learn that approximately 25 per cent of the circuit theatres selling popcorn add dairy butter as extra seasoning. Among the non-circuit houses, 10 per cent follow the practice. Seventeen per cent of all theatres selling popcorn add dairy butter extra. This is done particularly in the midwestern dairy states.

The top section of Table VII shows the number of theatres in each classification which add dairy butter extra. The dissimilarity in the figures under the non-circuit and circuit headings for the various types of theatres would seem to indicate that the policies merely reflect local demand.

The section below represents the per cent of total theatres selling popcorn that add butter extra *only on request* and those which add it to *all popcorn sold*. Only 4 per cent of both the non-circuit and circuit houses include this additional seasoning with all popcorn sold.

The figures under "prices charged" apply only to the theatres adding butter. It is interesting to note that fewer non-circuit houses charge ten cents, more charge only five cents, and more give it away at no extra charge than the circuit houses. This comparison adds up to lower profit on popcorn sales for the non-circuit theatres. Ten cents is the additional price charged by over half of all these theatres adding butter extra.

The survey also indicated that out of every 100 popcorn sales, the average for the non-circuit houses was 18. For the circuit theatres it was 19 which makes a combined total of 18.5 units. Here again the averages are not typical, for there was a wide range of figures reported. Among the circuit theatres, the lower third ranged from 3 to 10 per cent and the upper third ranged from 25 to 40 per cent. Those representing the non-circuit houses ranged in the lower third from 1 to 2 per cent. The upper third centered around 25, with occasional higher figures.

SOURCES OF SUPPLY

As in such other concession products as candy, the wholesaler ranks first as the source of supply of unpopped corn and seasoning for theatres. Table VIII gives the breakdown showing the approximate per cent of theatres which are supplied by the four principal sources: the wholesaler, manufacturer, circuit warehouse and concessionaire.

Among the non-circuit houses, 80.8 per cent obtain their grain popcorn from wholesalers and 11.1 per cent from manufacturers. Three per cent of the non-circuit theatres get their raw corn from circuit warehouses. The concessionaire provides the corn and seasoning in most cases for the 6 per cent of the theatres leasing their concessions to outside operators.

The fact that many circuits do not operate on a centralized buying basis or maintain a warehouse accounts in a large measure for 31 per cent of the circuit thea-

Table VIII
POPCORN SUPPLY SOURCES

Unpopped Corn		
Source	Non-Circuit Houses	Circuit Theatres
Wholesaler	80.8%	31.3%
Manufacturer	11.1	19.6
Circuit Warehouse	3.0	26.2
Concessionaire	5.1	22.9
Total all indoor theatres.....	100%	100%
Seasoning		
Wholesaler	80.7%	30.2%
Manufacturer	11.7	21.8
Circuit Warehouse	3.6	25.1
Concessionaire	4.0	22.9
Total all indoor theatres.....	100%	100%

tres securing their popcorn materials from wholesalers. Manufacturers supply 19.6 per cent and circuit warehouses 26.2 per cent. The latter volume, of course, is also purchased directly from the manufacturers. Concessionaires operate the concessions for about 23 per cent of circuit theatres and are responsible accordingly for purchasing their raw materials.

The survey indicates that in the purchase of seasoning some theatres buy from different types of sources. The number of theatres who purchase their seasoning from the manufacturers is slightly greater than those who buy popcorn from them.

Part III of the survey, covering soft drinks, ice cream and other products will follow in the next issue.

Tips on Sign Writing And Displays

(Continued from page 11)

general, use white or yellow backgrounds, with blue or white lettering. For a gangster picture, the effect should be bold, and blacks and yellows are effective. A western picture can best be sold with a "blending job" from red to yellow-orange, with brown or yellow lettering. A romantic film should be handled with light pastels, light magenta, white and light blue, with the whole layout and lettering in a more feminine style. Here, script lettering could be incorporated into the layout.

Lettering for posters may be on a cut-out panel which is applied to the poster, or lettered directly on the poster. A contrast in colors and lettering is highly desirable. In overhead signs, the letters may be cut into the wallboard, with everything else cut out.

Good brushes must be used in lettering on posters and in general art work. These are rather expensive, but may be purchased, along with regular showcard colors at any paint store. Cardboard or wallboard, a mat knife, and a cut-awl for cutting out letters, may be secured there, too, as well as lettering books. However, lettering as well as color combinations can be perfected only with work, work and more work, but it is a fascinating art.

Table VII
DAIRY BUTTER SEASONING

Figures Apply to Total Indoor Theatres Selling Popcorn

Theatres Adding Dairy Butter Extra After Popping

Theatres TYPE AND LOCATION	Non-Circuit Theatres	Circuit Theatres	All Theatres Combined
Downtown First Run.....	7%	30%	24%
Downtown Sub. Run.....	17	13	15
Neighborhood Houses.....	13	22	18
Small Town Theatres....	9	26	15
Total adding butter.....	10%	25%	17%

POLICIES

Theatres adding dairy butter only on request.....	6%	21%	13%
Theatres adding dairy butter to all popcorn sold.....	4	4	4
Total adding butter.....	10%	25%	17%

PRICE CHARGED

Figures Apply Only to Total Theatres Adding Dairy Butter Extra

Additional prices charged for adding dairy butter:			
10c extra.....	33%	65%	54%
5c extra.....	42	18	26
No extra charge.....	25	17	20
Total adding butter.....	100%	100%	100%

RATIO TO TOTAL POPCORN SALES

Out of every 100 popcorn sales, per cent sold with dairy butter added.....			
	18%	19%	18.5%



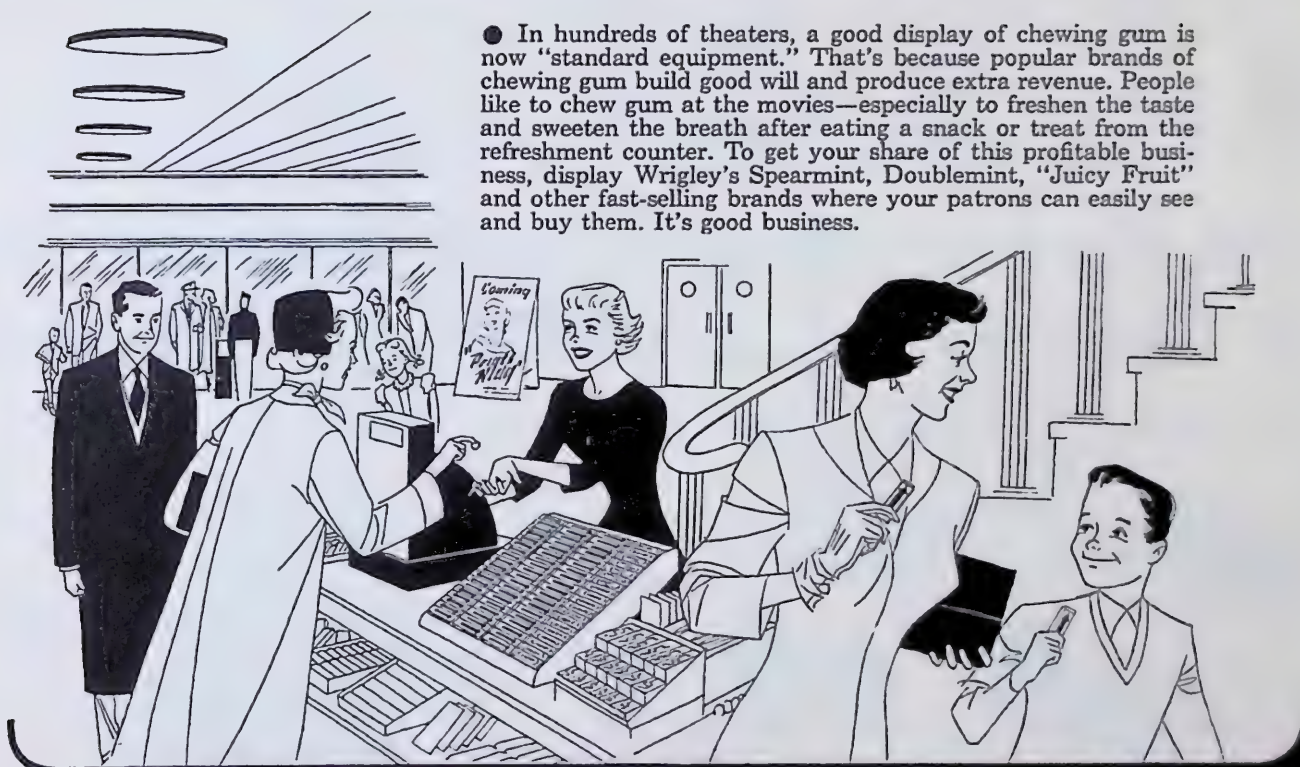
Robert M. Shelton, Vice President and General Manager of Commonwealth Theaters, Inc., operating 68 theaters, 15 drive-ins, in Kansas, Missouri, Iowa, Nebraska, Arkansas and South Dakota

says: "Chewing gum is an important part of the concession business in our theaters. Patrons seem to expect it and we are happy to accommodate them."

Yes...Chewing Gum Improves Your Profit Picture!

It Pays to Display and Sell Your Patrons' Favorite Brands

● In hundreds of theaters, a good display of chewing gum is now "standard equipment." That's because popular brands of chewing gum build good will and produce extra revenue. People like to chew gum at the movies—especially to freshen the taste and sweeten the breath after eating a snack or treat from the refreshment counter. To get your share of this profitable business, display Wrigley's Spearmint, Doublemint, "Juicy Fruit" and other fast-selling brands where your patrons can easily see and buy them. It's good business.



AF-726-

SENSATIONAL RESULTS REPORTED BY EXHIBITORS EVERYWHERE!

Increased Sales, Increased Profits
with Lower Help and Handling Costs

Whether used by itself or as an auxiliary to your present equipment, Hollywood Servemaster proves a big extra money-maker. Even if you're entirely satisfied with your present popcorn income and methods, you OWE IT TO YOURSELF to learn how others have boosted their take terrifically with very small investment. BETTER hot, crisp corn . . . keeps it PERFECT at all times. WRITE NOW!

The Hollywood SERVEMASTER

114 West 18th Street, Kansas City, Mo.



"OUR POPCORN SALES POPPED!"

. . . says this exhibitor who kept careful record of the

effect of using EPPY POPCORN PRIZES in each bag.

1. GREATLY increased sales of popcorn
 2. INCREASED SALES OF SOFT DRINKS
 3. LARGER gross refreshment sales
- LOWER ratio of small-margin sales

All of these desirable results have been brought about by just one thing, putting EPPY's silver-plated LUCKY CHARM PRIZES into the popcorn bags. No other change was made. The charm prizes have more than paid for themselves! You can do as well. Write today, or use the FREE postcard on page 50 to inquire re ad 38-B



Samuel Eppy & Co., Inc.

91-15 144th Place
Jamaica 2, New York



Limited Space Is No Bar To Concession Profits

(Continued from page 34)

we strive for volume which we really get from the kids. Our five-cent lollipops are extremely popular. We also maintain a 14-cent admission for children, because we find they are money conscious as well as their parents."

Young Means supervises the concession stand and does all the buying. The management of the stand is in the hands of a woman employee, who is assisted by a girl on the three-day week-ends. All candy and gum are purchased from local jobbers. Means experimented with buying direct, but decided the small savings involved were not equal to the goodwill, service and convenience to be earned by buying locally. Popcorn and supplies are obtained from Poppers Supply Co.

Due to limited space, only fast-moving items are stocked, none that are not popular. However, occasionally a "dark horse" is tried out, and becomes a permanent addition. Means has told the jobbers that if they come across something they think is particularly good for a theatre, to send him a couple of boxes at any time without waiting for an order. In this way both Chuckles and Charms and Charms suckers were added, and they have become big sellers.

A simple inventory control is in operation at the theatre. When merchandise is

delivered it is counted. The merchandise boxes are separated by brands and kinds, the boxes are numbered, and a chart kept of the number and product. When, for example, box number one is taken to the stand, it is checked off on the control card. The merchandise is placed in storage cabinets, under lock and key, with Means and the woman manager the only persons who have access to the cabinets.

NO SERIOUS LOSS IN FIVE YEARS

"Over a period of five years," Means said, "we have never had a serious discrepancy of any kind due either to shortages in the stockroom or to pilferage. We do not have a daily inventory because of the small size of our concession stand, but once a month we have an actual piece by piece count.

About's a week's supply at a time is kept in stock. Items which are subject to spoilage by heat are kept in a refrigerator, although the summer coatings on candies have gone a long way toward preventing this trouble. Means said that the jobbers have been very cooperative about replacing any spoiled merchandise, but that in all the time they've operated the concession probably not more than six boxes have had to be returned.

Less than a month ago a cigaret vending machine which is route operated was placed in the lobby and is producing very well, although it was installed not with the idea of profit but as a customer service.

Who Else But Hollywood Offers You a Fall Line Of Candy Bars With All These Advantages?

HERE THEY ARE . . . 7 DIFFERENT DELICIOUS CANDY BARS ALL PROVEN TOP MONEY MAKERS!



MILK SHAKE
Creamy chocolate malted milk nougat topped with a layer of golden caramel . . . covered with rich, milk chocolate.



PAYDAY
Vanilla fudge center covered with smooth caramel . . . rolled in crisp, fresh-roasted peanuts.



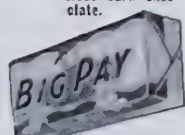
BUTTERNUT
Crunchy peanuts in rich caramel center . . . coated with delicious milk chocolate.



SMOOTH SAILIN'
Creamy divinity nougat with California walnuts . . . coated with rich, dark chocolate.



RED SAILS
Chocolate nougat with fresh pecans . . . smooth rich milk chocolate coating.



BIG PAY
Vanilla nougat with fresh coconut and toasted almonds topped with caramel . . . covered with delicious dark chocolate.



3 BIG BEARS
Big 3-in-1 bar . . . chocolate nougat with fresh, crisp peanuts . . . rich milk chocolate coating.

HOLLYWOOD CANDY COMPANY
CENTRALIA, ILLINOIS

•TOP-NOTCH QUALITY!

Only the freshest and finest ingredients are used in making all Hollywood bars.

•TASTE APPEALING VARIETY

7 delicious bars. All different . . . a bar for every taste.

•YOUR SALES GUARANTEED

No risk to you. Return any unsold bars for full credit.

•NATIONALLY ADVERTISED ON TV

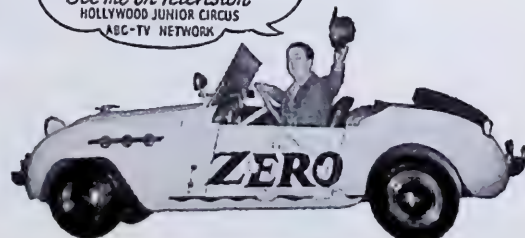
Exclusive half-hour TV show, "Hollywood Junior Circus," on ABC-TV Network. Builds constantly increasing demand for Hollywood bars.

•NEW PREMIUMS BOOST SALES

New Premiums! Valuable premiums! Useful premiums! Advertised on every Hollywood candy wrapper, on TV, and in thousands of premium lists distributed.

ORDER THE PROFIT-MAKING HOLLYWOOD LINE TODAY!

HOWDY! I'M ZERO
THE LITTLE HOLLYWOOD CANDYMAN
See me on Television
HOLLYWOOD JUNIOR CIRCUS
ABC-TV NETWORK



Hot Toasted *BUN 'n BAR-B-Q* in 1 minute!

IDEAL FOR LOBBY SERVICE

Here's a fast service, high profit business to round out refreshment stand operation. Simple and clean to operate, auditoriums won't get messy. Write for details.



MBB-1
List \$99.50

MBB-2
List \$169.50

CUTS AND TOASTS BUN



FILL POCKET



MAKE UP TO \$48⁰⁰ PROFIT AN HOUR WITH THE HELMEO-LACY MINUT BUN BAR-BQ-BAR

240 sandwiches an hour during peak traffic—and most Bar-BQ-Bar users are making 20c per sandwich profit.

Investigate this tremendous profit-maker today.

Be one of the first to feature profitable "toasted-pocket sandwiches" filled with delicious barbecue beef, pork, chicken, turkey or other barbecue filler.

contact us now for full details . . .

- Make and serve sandwiches anywhere there's an electric outlet.
- No buns to cut, no greasy grills or steam tables.
- Sandwiches won't drip, spill or break.
- Perfect portion control.
- Less than 2 sq. feet of counter space.
- Meets Board of Health requirements.
- Get pocket-type toaster heads plus famous H-L Food Warmers noted for low-cost operation.

get price, delivery and profit story today . . . write—wire—phone

1225 W. FULLERTON AVE., CHICAGO 14, ILL.

Helmeo-Lacy



FOR GREATER
CANDY PROFITS
Chase
DIAMOND JUBILEE



75 YEARS of fine candy

For the best candy values, see your Chase representative...wire or write: Chase Candy Company, St. Louis 16, Missouri or San Jose, California.



The NEW Patented SPEED-SCOOP
Three times more efficient. Scoop and pour a bagful of popcorn in one single easy motion. Made of light, stainless aluminum. Cool hardwood handle. Perfectly balanced for maximum efficiency and speed. Only \$2.50 at your Theatre Supply or Popcorn Supply Dealer.

SPEED-SCOOP
109 Thornton Avenue, San Francisco 24, Calif.



**HENRY
HEIDE
INCORPORATED
NEW YORK N. Y.**

POPCORN BOXES

Automatic Or Regular Closure
Attractive Design at LOWEST Prices
1,000 or 1,000,000
WRITE FOR SAMPLES

DORE POPCORN COMPANY

5913 W. North Ave., Dept. M, Chicago 39, Ill.

Courtesy Boosts Concession Sales



"Thank you" and "please" are important words that help increase business at the refreshment stand of the Burnside Theatre, East Hartford, Conn. Plenty of merchandise is on display, too, in the attractive candy case, and the Kemp's nut unit on top of it. A Pronto popcorn warmer at the left is an effective silent salesman.

"Please" is an important word in refreshment merchandising at the Burnside Theatre, East Hartford, Conn.

"We just never stop asking our candy stand employees to stress service, service, and more service," said Barney Tarantal, partner in the de luxe suburban 800-seat theatre, now marking its second anniversary. Morris Keppner is his partner.

"Of course," he added, "when we say 'please,' we also take into consideration the ever-important matter of thanking the patron for buying at the stand."

The stand, situated at the rear of the main auditorium, is painted attractively in various color shades. A popcorn machine is located to the candy attendant's right, with a soft-drink vending machine nearby.

USE DISPLAY SIGNS

Above the stand proper appear three signs, on which are lettered the leading attractions of the stand; candy, popcorn, ice cream (sandwiches, pies, and cones). Another attraction is the location of the theatre clock, just above the display signs.

Now here is where "please" comes into important consideration.

Directly above the candy stand (note in photo) can be seen the words, "Quiet, Please."

"We've got this sign up for the primary objective of keeping the chatter of the small fry patrons down to a minimum. Any theatremen realizes that a youngster, regardless of how properly brought up, will

discuss what's the best in the way of refreshments to buy. That sign is one positive way of calming down the youngsters," Tarantal believes.

Another use of "please" is the way the soft-drinking vending machine coin instructions are posted. Sign copy reads: "Please! Carrying drinks to seats not permitted. Use dime only."

Recently the concession added a new touch in locating a tray of five-cent bags of salted peanuts atop the stand.

SHOW A LOT OF STOCK

"At all times we have found that to put as much stock as possible on the three display rows in the stand pays off," Tarantal observed. "A partially empty stand seems to indicate a lack of willingness by the management to put forth enough attractive candy."

Location means a lot to the Burnside's refreshment stand. On opposite sides, left and right, are situated the men's and ladies' rooms, making the stand the center of the community area, in Tarantal's and Keppner's thinking.

"We have a refreshment storeroom situated at the rear of our office," Keppner said. "We put it there so that we wouldn't have to walk far and carry far. Accessibility is important, vastly important, in the matter of servicing a refreshment area. At all times, we have our candy attendants make careful note of brand names not

(Continued on page 41)

Theatreman Design a Refreshment Unit



Richard E. Nohlgren and Harold Hanson who designed and built the first drive-in theatre in the Dakotas, at Sioux Falls, back in 1948, have now designed a mobile refreshment unit to "go where the people are." Called the Eskimo-Kreme Kar, it is a self-contained unit built on a special automotive chassis which includes full 230 volt power necessary to operate the equipment. Serving a frozen dessert, the unit is of interest to outdoor theatre owners in that it can be operated day or night, on the move or in a permanent location. The combined advertising and vending business should prove profitable, as the car can be operated during the day on neighborhood routes, and parked near the rear ramps of the drive-in theatre at night.

Nohlgren and Hanson, who own the East Park Theatre, Watertown, S. D., have established a new company known as the Nohlman Mfg. Co., to produce their unit.

Man Buys Theatre Ticket To Eat Popcorn

At the Madison Theatre, Covington, Ky., a slightly inebriated man bought a ticket, and before going into the theatre, bought a large box of popcorn. On presenting his ticket, the doorman realized his condition and refused his admission. The drunk's main concern then was not being refused entrance into the theatre. He said, "Where else am I going to eat my popcorn?"

The outcome was that they furnished him a chair in the outer lobby. He happily finished his 25-cent box of corn, then got up and pleasantly said goodbye to those in the lobby and weaved on his way.

Courtesy Boosts Sales

(Continued from page 40)

stocked and requested by patrons over a period of time."

The theatre appeals to the younger element with a bicycle rack for 40 bikes in a clean section of the parking area.

"I have a 16-year-old son, Dave, who tells me right now if some of the ways we appeal to youngsters are not right," Tartant said.



"My, that popcorn smells good...
let's go back and get some!"

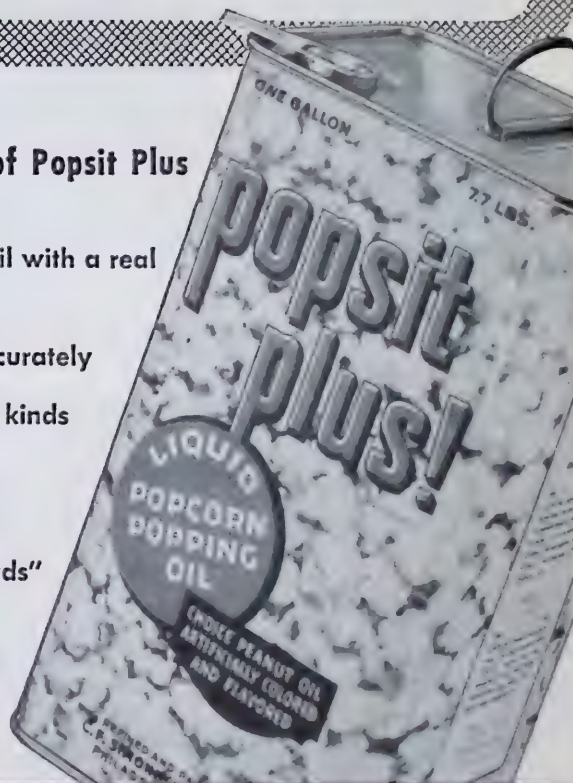
Popsit Plus and ONLY popsit plus

WITH BUTTERLIKE FLAVOR AND AROMA—
BRINGS 'EM BACK EVERY TIME!

Check the plusses of Popsit Plus

- + the only popping oil with a real butterlike flavor
- + measures more accurately
- + pours readily in all kinds of weather
- + costs less per bag
- + produces fewer "duds"

It's the golden colored popping oil that will bring more silver to your popcorn stand.



Made of American Ingredients—Always Available!

popsit plus!

Made by C. F. Simonin's Sons Inc. Phila. 34, Pa.

POPPING OIL SPECIALISTS TO THE NATION

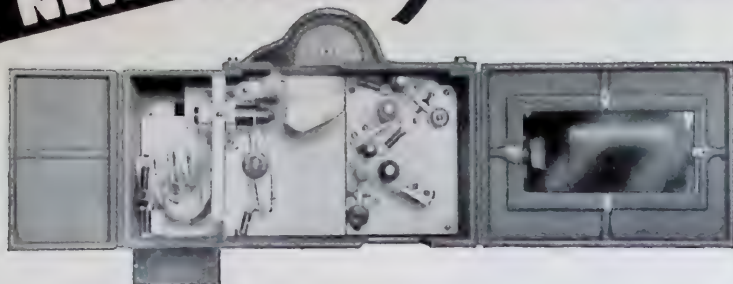
Concert Hall
Quality Sound

**ROYAL
SOUND MASTER**

A New Concept
of Performance
Plus

**ALL
NEW**

MODEL 9 SOUNDHEAD



SIMPLER OPERATION

Ballantyne engineering skill has simplified soundhead operation to a foolproof, almost mechanical procedure. The guesswork is gone.

GREATER ACCESSIBILITY

Sensational new innovations in design and construction provide greater accessibility to the interior of the soundhead for threading, adjustments, and parts replacements. Operators will welcome

these startling improvements . . . found only in the Royal Soundmaster Model 9.

FLAWLESS FIDELITY

Skillful engineering now gives you ALL of the sound on the sound track . . . the high tones and the low tones . . . the shouts and the whispers . . . in perfect clarity and fidelity. Operators and theatre owners alike will appreciate the many new and revolutionary features found in the Royal Soundmaster Model 9.

THE BALLANTYNE COMPANY

1707-17 Davenport Street

Omaha, Nebraska, U.S.A.

Slash Labor Expense

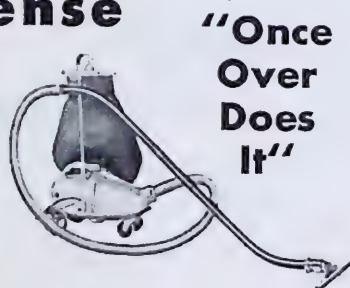
1. Reduce cleaning time.
2. Clean more effectively.
3. Cut operator fatigue.

The Super needs only one pass over the dirtiest area to make it sparkling clean. This allows the operator more time to do other work.

The Super way is the most effective way to pick up popcorn, litter and street dirt. With Super exclusive tools even the most difficult places—screen, projection booth, drapes, stages, rest rooms—are kept clean at minimum cost. High up places are a cinch with the Super Hi-Up Tube.

Supers have the powerful suction to remove the dust wherever it may be. These easily portable, heavy duty cleaners go everywhere, upstairs and down, between the seats and up the aisles. There is no bending nor stooping—Super tools need only 3½ inch clearance.

Phone your local supply dealer—he will be glad to demonstrate a Super in your theatre. Or write for complete data.



Super Model M—
For all general cleaning and blowing. Powerful, readily portable.



Super Model BP—A quiet, double-utility cleaner for both wet and dry pick-up.

**"Once
Over
Does
It"**



NATIONAL SUPER SERVICE CO., INC.
1941 N. 12th St., Toledo 2, Ohio

SUPER SUCTION

SINCE 1911
"THE DRAFT HORSE OF POWER SUCTION CLEANERS"



TO increase and hold patronage for your theatre . . .

TO strengthen the public's movie going habit . . .

make your theatre more attractive and comfortable.

MOVIES ARE BETTER THAN EVER . . . How About Your Theatre?

How You Can Apply For an MRO Quota

(Continued from page 17)

An exhibitor who was in operation during a part of his base period shall determine his quota base by computing the amount he would have spent for MRO (except for materials referred to in NPA Reg. 2, List A) had he continued the same rate of expenditure throughout the year, as during the time he was in operation, making necessary corrections to compensate for seasonal or other exceptional characteristics of the period in which he was in operation. The same standard and seasonal quarterly quotas as stated above will be permitted.

If a theatreman was not in business during any part of the calendar year 1950, or of his last fiscal year ending prior to March 1, 1951, his quarterly MRO quota, standard or seasonal, shall be the amount which he determines to be necessary for his operation. The quota of such an exhibitor, however, may not exceed \$5,000 for any quarter without the prior written approval of NPA.

Exhibitors who were not in operation throughout the base period and who establish a quarterly MRO quota in excess of \$1,000, must, within 30 days after they first apply either the allotment symbol MRO or the rating DO-MRO, notify NPA in writing of the quota established, the base period used, the method used in computing the quota, and the corrections made for seasonal or other factors.

YOU CAN FILE FOR ADJUSTMENT

Any theatreman who chooses or finds it necessary to operate under the quarterly quota system to obtain MRO supplies, may file a request for adjustment or exception with the NPA on Form NPAF-78. If the quarterly MRO quota of the exhibitor is then increased by a specific authorization of NPA the increased quota becomes his standard quota, unless granted on a temporary or seasonal basis, or otherwise restricted by the terms of the authorization. An increased quarterly quota granted as a seasonal quota may be used only in the corresponding quarter of subsequent years. Quota increases granted by NPA are not retroactive.

Any exhibitor who makes any use of the allotment symbol MRO or the rating DO-MRO, whether under the quota system or not, must keep at his place of business for at least two years accurate and complete records showing what his quarterly MRO quotas are, how he computed them, the factual justification for them and for corrections or revisions of them. These records must show any elections made as to use of seasonal quotas, methods of figuring quotas and charges against them, or other options exercised. Records of receipts, deliveries, inventories and use of all materials for MRO purposes or minor capital additions must be kept in sufficient detail to permit inspection and audit by authorized representatives of NPA.



youth—your best customer!

Not only now but in the future.

Youth buys plenty of concessions and they buy even more—when "Easy-In, Easy-Out" Kroehler Push-Back* Seats are installed in your theatre.

Modern Kroehler Push-Back Seats make your concessions counters easy to

reach and far easier to buy from.

Profit by the "word of mouth advertising" a comfort-conscious youth can give your theatre.

Modernize NOW!

Wire or write the nearest office!



1—Here's the normal, comfortable lounge-chair position of the Push-Back Theatre Seat.



2—Seated patrons need not stand—a gentle movement of the body slides the seat back.



3—Relax, chair slides back to normal, comfortable position—no standing up, no inconvenience.

*Fully protected by patents

KROEHLER

Push-Back

THE WORLD'S FINEST THEATRE SEAT

THEATRE SEATS

Chicago 11, Ill.
666 Lake Shore Drive

New York 16, N. Y.
One Park Avenue

Los Angeles 7, Calif.
2028 So. Vermont Ave.

Dallas, Texas
2023 Jackson Street

Are You Covered?

(Continued from page 21)

Assume further that you have failed to increase your premium, and are still paying for only \$16,000 of insurance on your \$25,000 building under the 80 per cent co-insurance clause. In event of fire, you will be able to recover only the percentage of the actual loss that \$16,000 bears to \$20,000. For a fire loss of \$9,000, you would receive only \$7,200 from the insurance company. For a total fire loss, however, you would collect the full amount of your insurance.

Losses are adjusted according to the actual cash value of the property at the time of the fire, not at the time the policy was issued. If the adjuster for the insurance company establishes that the coverage was insufficient part of the loss must be sustained by the assured.

5. Through lack of knowledge of new and more favorable coverages, you may not be insured for some coverages which your present insurance budget could accommodate. It is the job of your insurance agent to let you know when new and better coverages are available, to give you the opportunity to change your program accordingly.

6. You may not be covered for property damage liability, or business interruption. These losses may be fully as severe as the immediate fire damage to your business

property, and should be an integral part of any fire insurance program.

In what ways can a theatre owner be over insured?

1. One of the most common causes of over insurance is the existence of cross coverages and overlapping policies. In almost every case, this is due to the owner's buying one form of policy from one insurance agent and another policy from another agent. Since there are many different types of "package policies" combining several coverages, duplication may very easily occur. You may be paying money to different insurance companies for identical coverage.

2. You may be paying a higher premium than necessary due to special fire hazards which could be economically eliminated. The fire rating of a building is based on many points such as materials used in construction, proper wiring, presence of fire extinguishers, etc. Some cannot be altered, but others can be changed at a price which will be recovered through savings in the insurance premiums. The agent should thoroughly review all factors bearing on your fire rating and inform you of savings which can be made by elimination of fire hazards in your building.

3. Incorrect evaluation of property can just as readily throw your program out of balance on the over insured end of the scale. The insurance company will pay only for the actual value of the property insured. You may therefore be paying pre-

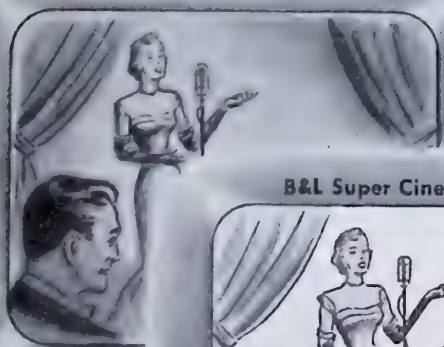
miums for more than you can hope to collect in case of a loss. The actual value is based on new replacement cost less reasonable depreciation.

Here again, the value of professional appraisal will be apparent. Appraisal will save you money if you are paying premiums for more than the insurable value of your business property. In event of a fire loss, moreover, it will enable you to substantiate your claim to the satisfaction of the adjuster. You will be able to offer an up-to-date record of all insurable values which were lost as determined by a disinterested, qualified appraiser. The adjuster will usually not only accept such an appraisal, but he will welcome it.

4. The valuation of your property may be correct, but you may still be paying for more than you would ever expect to lose as a result of a fire. There would be no point in insuring for the full value of a building if part of that value included the excavation and concrete walls of the basement. Here again, appraisal will reveal just which values are vulnerable to loss, and which ones need not be covered.

It is reasonably safe to say that more than half the patrons at each showing of a feature bill use the services of the theatre restrooms. A large percentage of those using the restrooms do so at the end of the feature or upon leaving the show. Consequently they carry with them clear-cut impressions of what the restroom is like. That impression must be a good one.

Old Type Lens



B&L Super Cinephor Lenses



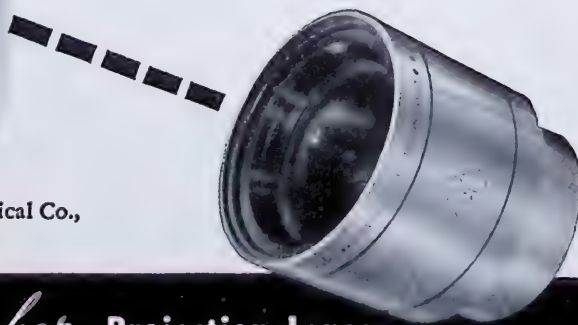
44% to 100% Brighter

For STEADY PROFITS you need

TODAY'S FINEST SCREEN IMAGE

Replace NOW with B&L Super Cinephor Lenses . . .
for Steady Patronage

Keep your patrons coming back! Don't let dim, eye-straining screen images cut profits. Show today's sharpest, brightest pictures . . . edge-to-edge brilliance and contrast . . . with B&L Super Cinephor lenses.



Write for complete information to Bausch & Lomb Optical Co.,
720-10 St. Paul Street, Rochester 2, N. Y.



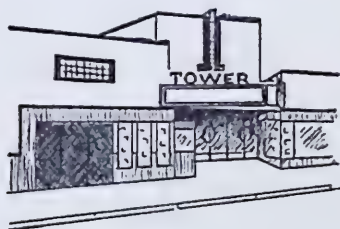
Bausch & Lomb

Super Cinephor Projection Lenses



At the Tower Theatre in Waterbury, Connecticut, carpet beauty and luxurious comfort underfoot is achieved with economy. Here quality carpeting is cushioned on Spongex sponge rubber rug cushion, the economical combination whenever carpeting costs are reduced to the annual basis. The far greater cushioning action of Spongex sponge rubber adds years to carpet life, yet outlasts carpet after carpet.

Carpeting installation by Phillips Theatre Supply Company, Inc., of New Haven.



The TOWER THEATRE

chooses *Spongex*[®]

sponge rubber
rug cushion

Resilient for economy—

- Spongex cushions shock of wearing steps—adds years of life to carpet
- Spongex never mats down—lasts for carpets to come

Resilient for comfort—

- Spongex luxuriously cushions every footstep
- Spongex in lobbies and aisles muffles disturbing noises

Easier housekeeping—

- Spongex is easily vacuumed or damp-wiped
- Spongex is vermin and moth proof
- Spongex has no dirt catching crevices



Ask your carpeting contractor or RCA Theatre Supply Dealer about Spongex today, or write us for samples and information.

THE SPONGE RUBBER PRODUCTS COMPANY

316 DERBY PLACE, SHELTON, CONN.

BOXOFFICE :: October 6, 1951

Ruben
UNIFORMS
FOR
MEN and WOMEN

FALL
and
WINTER
WEIGHT

Creators of
Distinctive
Uniforms
for Every
Purpose

Write for full
information

Samples and
illustrations
will follow.

Marcus Ruben Inc.
Our 81st Year.
Harold J. D'Ancona, Pres.
Dept. B, 625 S. State St., Chicago 5, Ill.



modernize
with... **ELECTRIC**
AIRE

Hand Dryers
Backed by 30 years of
specialized dryer experience

- REDUCES MAINTENANCE COSTS
- IMPROVES WASH-ROOM APPEARANCE
- OUTLASTS AND OUTPERFORMS ALL OTHER HAND DRYERS

free
ILLUSTRATED CATALOG... Plus list of
Prominent Theatres
Using Electric-Aire.

ELECTRIC-AIRE
ENGINEERING CORP.
Dept. E. 209 W. Jackson Blvd.
Chicago 6, Ill. • Phone WEBster 9-4564



Three-Dimensional Films On SMPTE Program

Demonstrations of three-dimensional motion pictures for use in theatres will share the spotlight with theatre television at the forthcoming 70th semiannual convention of the Society of Motion Picture and Television Engineers.

This was disclosed with the Society's release of a tentative schedule of sessions for the week-long national meeting, to be held October 15-19 at the Hollywood-Roosevelt hotel in Hollywood.

Theatre television, which has made its first important strides as a commercial entertainment medium within the past year, is slated to occupy the opening sessions Monday afternoon and evening (October 15), according to the schedule released by William C. Kunzmann, convention vice-president of the society.

Tuesday morning and afternoon sessions will be devoted to reports of advances in high-speed photography, increasingly used in scientific, industrial and military studies. Color television will be the subject of a special session to be held Tuesday evening at a Hollywood TV studio, following a studio tour during which the SMPTE members will witness a network show.

The only technical session scheduled for Wednesday is a morning symposium on 16mm motion picture developments. The afternoon is to be open, and the society's semiannual banquet and annual award ceremonies will be held Wednesday evening.

Advances in magnetic recording will be presented at morning and afternoon sessions on Thursday, and three-color cine-

matography will be the topic of reports and demonstrations at a Thursday evening session at the Republic studios.

Following a general "round-up" session Friday morning, the convention will close with a special program of reports, discussions and demonstrations dealing with the latest developments in stereo or three-dimensional projection. Much interest has already been indicated in this closing session, to be held at the Academy Award Theatre Friday afternoon.

Selecting a Standby Power Plant

(Continued from page 14)

rises or oil pressure drops beyond a predetermined point.

3. The battery requires a battery charger and conditioner unit, consisting typically of a transformer, rectifier, voltage relay, operating relay and time clock mechanism. This setup connects the charger to the battery at intervals of about an hour, but the charge is cut off instantly if the battery is in good condition.

An adequate test of the standby plant should be made at least weekly, and an automatic daily check can be provided by an automatic test clock. This operates to approximate the conditions of an actual power failure, but does not interfere with the power supply to the regular house equipment. At the same time, it tests the condition of the plant and its preparedness to take on the load immediately in an emergency.

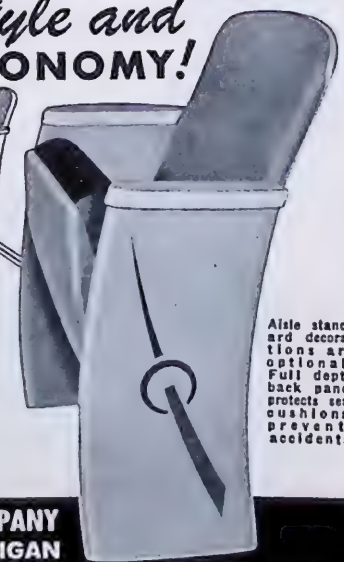
As already noted, automatic starting equipment is complicated, and probably too expensive for the typical theatre installation.

RESEAT with COMFORT Style and ECONOMY!

LUXURIOUS comfort, smart appearance and the economy of both moderate initial cost and the lowest maintenance cost of any chair on the market — all these are yours when you reseat with the IRWIN "COMET". Write for complete details. Reseating with this superb chair is a powerful means of boosting Box Receipts — an investment that soon pays for itself in larger profits.



IRWIN SEATING COMPANY
GRAND RAPIDS, MICHIGAN



Also standard decorations are optional. Full depth back panel protects seat cushions, prevents accidents.

HE DIDN'T KNOW IT COULDN'T BE DONE, SO

HE BUILT A DRIVE-IN THEATRE UNDER NPA RESTRICTIONS

ALTHOUGH MANY WISE HEADS have been shaken and many solemn tones have voiced the opinion that it was impossible . . . one small-town businessman with a yen to get into show business has built a drive-in theatre under current NPA restrictions and is "packing 'em in" every night.



Trumpet-type outdoor speakers may be old-fashioned, but the Mound City patrons still pack the drive-in.

The professional engineer will frown at the rough and ready plot layout and haphazard sight-line planning; the sound technician will throw up his hands at the sight of four trumpet-type outdoor speakers mounted on a telephone pole screen tower; and others will elevate a patrician nose at the use of outdoor plumbing the first season, but the fact remains that Richard Sprague and Harold Van Winkle, a couple of Mound City, Mo., showmen are in business and are protecting a valuable location.

The "story behind the story" is that the nearest drive-in theatre is in Maryville or St. Joseph, Mo., each about 50 miles from Mound City. The one conventional theatre in Mound City is doing a good business and Sprague figured that some of his fellow citizens might enjoy an outdoor theatre also. He didn't know it was impossible to build a drive-in, so he just went ahead and did it, in full cooperation with the NPA restriction program all the way.

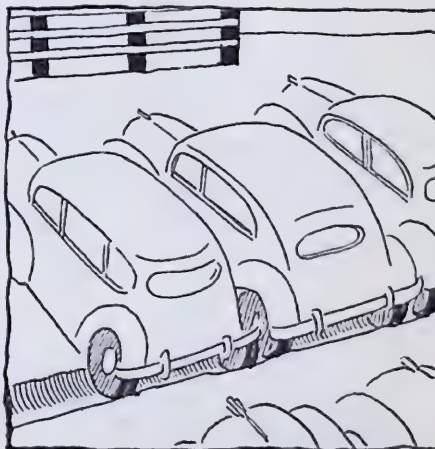
Here's how it was done.

A careful search for the best site revealed a six-acre tract on a main highway some three miles outside of town. This site was ideal by virtue of being very level with a minimum of earth moving required to make it usable for a drive-in theatre.

With a plot plan worked out in his head, Sprague went to work with Van Winkle, a friend with grading equipment and another with a rock crusher. Sprague admits that his grading cost him absolutely nothing since it was done "after hours" by one friend, and that the gravel used in ramping and surfacing driveways was all hauled when trucks were not busy filling government orders, again after the regular working day.

While grading was under way, the two blossoming drive-in showmen went to work as engineers-carpenters building a screen tower. The result is an A-braced skelton of river piling which stands 40 feet high. Gaps along the screen face were filled in with 2x12s and 2x6s and the framework was shiplapped as a base for asbestos covering. These panels are used with the rough side out and have been treated with a primer coat and two finish coats of flat white screen paint.

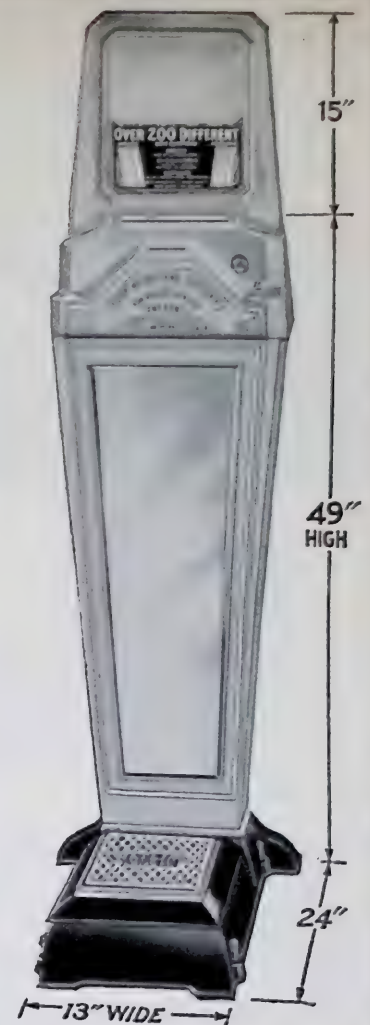
In order to hold down the cost of grading, Sprague has had only the first four ramps "humped" in the usual drive-over fashion. The fifth ramps, and all succeeding ones, consist only of a trench. Here the patron drives forward until his back wheels drop into the gravel-surfaced trench so that the nose of his car is elevated toward the screen. Ramps are 38 feet apart, on centers, with graveled drives in between.



It's only a trench, but it makes a satisfactory ramp when the back wheels of the patron's car drop into it, with the nose of the car elevated toward the screen.

Of course, with underground wiring and speaker installation a major item of expense, Sprague was anxious to substitute,

(Continued on page 50)



WEIGHT, 165 LBS.

**\$25
DOWN**

Balance \$10 Monthly

400 DE LUXE

PENNY FORTUNE SCALE

NO SPRINGS

WRITE FOR PRICES

LARGE CASH BOX HOLDS
\$85.00 IN PENNIES

Invented and Made Only by

WATLING

Manufacturing Company

4650 W. Fulton St.

Chicago 44, Ill.

Est. 1889—Telephone: Columbus 1-2772

Cable Address: WATLINGITE, Chicago

A Manual of Drive-In Design and Operation.



Part XIII

SUGGESTIONS FOR OPERATING A DRIVE-IN

by GEORGE M. PETERSEN

NUMEROUS ARTICLES HAVE APPEARED in the various trade publications covering the various phases of drive-in theatre maintenance and operation during the past few years. The majority of these articles contained information of value to novice exhibitors but too many of them were written by individuals whose experience was limited to one or two years' operation of a single drive-in theatre.

It is the purpose of this article to cover the pertinent items of operating drive-in theatres as determined from actual experience over a 12-year period with a large number of such operations. It is true that many of the items mentioned herein may require some degree of modification to adapt them to a specific theatre, but the following text will serve as a guide from which such changes may be made through experiment.

To simplify the location of certain subjects the article is divided into 28 headings as listed below:

Insurance	Legitimate Operation
Admissions	Lighting
Depreciation	Management
Accident Prevention	Playgrounds
Car Handling	Phone Service
Cashiers and Car Hops	Prizes for Mailing Lists
Checking Speakers	Product Selection
Child Labor	Full House Notices
Dancing Before Show	Seating
Dignified Operation	Speaker Protection
Feature Pictures	Stage Shows
Refreshments	Supervision
Giveaways	Traffic Control
Group Nights	Undesirable Patrons

INSURANCE

WITHIN THE LAST DECADE the insurance business has developed to a point where any possible type of loss can be covered by insurance, even loss sustained because of inclement weather, but the coverages required for drive-in theatre operations consists mainly of:

Burglary, Dishonesty of Employees, Fire, Tornado, Miscellaneous, Hold-Up, General Liability, Workmen's Compensation.

The fact that a drive-in theatre is an out-of-door operation; that the structures are practically fireproof and that there is a minimum of fire starting material has caused many exhibitors to "carry their own insurance" and this sort of so-called protection is both costly and inefficient. The actual losses most frequently in-

curred by drive-in theatres are caused by lightning, wind damage, loss of use and faulty electrical work. Even a small loss from any of the causes mentioned will cost the exhibitor far more money than he would pay in insurance premiums over a period of years.

BURGLARY INSURANCE: The insurance companies have not as yet had sufficient actual experience with the problems presented by the drive-in theatres to establish universal premium rates for this class of coverage so there exists a considerable variation in the premium costs. Many insurance companies have a clause in their burglary policies which states that the exhibitor must produce indisputable proof that forcible entry was used in committing the burglary. This proof is often difficult to obtain so the exhibitor should have a theft endorsement attached to his burglary policy. Naturally, the employment of a night watchman will reduce the premium rate on burglary policies and the great majority of drive-in theatres provide such an employee.

When the theatre is located within a reasonable distance from a bank that provides night depository service it is customary to arrange with the state highway patrol to guard the theatre messenger to such depository each night so that no cash receipts remain in the ticket office overnight.

Small burglar-proof safes are available. The most commonly used is the type that is set in a heavy block of concrete with its door flush with the floor of the ticket office. These floor safes have a combination while both the manager and the cashier have keys. It is advisable for the manager to visit the ticket office at frequent intervals, remove the excess cash from the cash drawer, and place it in the safe. This action discourages a thief from attempting a "grab and run" hold-up or theft. The sight of large amounts of cash is often the cause of theft.

DISHONEST EMPLOYEES: The exhibitor may protect his theatre from theft and from pilfering by his own employees by securing a blanket position bond. This type of coverage is of special interest to the exhibitor who operates his own concession service since they are usually the only employees who handle money and who are in position to pilfer merchandise. The cashier should be bonded individually.

FIRE, TORNADO AND MISCELLANEOUS: When purchasing fire insurance the exhibitor should have endorsement attached which also protects him from losses caused by tornado, aircraft (both of which are particularly applicable to the screen structure), hall (to protect neon tubing, light bulbs, floodlights, etc.), vehicles, riots and vandalism.

The endorsements covering loss through wind and/or hail damage are of special importance and the exhibitor should not

labor under the impression that because he has a steel screen structure he is immune to any damage from wind. It is not the material that makes a strong screen structure but the engineering ability of the designer. Several independently designed steel structures have failed in locations where properly designed wooden structures have remained untouched.

Hail can cause considerable damage to lighting equipment and in the early days of the drive-in theatre it was customary to remove neon tubing from the theatre at the close of the season, have it stored throughout the winter months and replace it in the spring. This operation costs between \$125 and \$200 a year, depending upon the number of feet of neon tubing that was handled. This method of protecting neon tubing became obsolete when insurance against any kind of damage could be obtained for a premium of from \$50 up.

HOLD-UP INSURANCE: There are several types of hold-up insurance available to the exhibitor. Many hold-up policies specify that a weapon must be used in committing the burglary before the insurance company is liable. To prove this weapon clause is often an impossibility. To provide adequate coverage at a minimum premium cost the exhibitor should consult his insurance broker on the subject of burglary and hold-up insurance.

GENERAL LIABILITY INSURANCE: The protection given the exhibitor under a comprehensive general liability policy is undoubtedly the most important of any insurance obtainable by drive-in theatres. Personal injury and property damage can be, and is, the most frequent cause for claim against the theatre and such policies should be written in sufficiently large amounts to protect the exhibitor under any and all conditions.

Just a few of the various common types of claims made against drive-in theatres for personal injury are broken, sprained, or wrenched ankles caused by patrons stepping on a bottle thrown from another patron's car; claims arising from falls, some of which were of a really serious nature, caused by use of inferior surfacing materials, and injuries caused by various substances which were dislodged from the screen structure during high winds. Under all of the above conditions the theatre management is liable for the medical bills and also for personal damages.

The most common cause for claims for property damage arise from automobiles being damaged while being parked on the ramps; damage caused by automobiles crashing into each other while being operated in the dark; damage caused by failure of screen structure and crashing the roof of a car, and so on and on.

WORKMEN'S COMPENSATION INSURANCE: Insurance that protects employes from total loss of wages if they are injured while at work are mandatory in nearly all of the various states. Some states have their own compensation department while others require the employer to provide adequate and proper coverage through insurance companies acceptable to the state authorities. The exhibitor should investigate this type of insurance if it is required in his community and should protect himself in accordance with the local requirements.

ADMISSIONS

THE SUBJECT OF THE PROPER admission charge may be approached from many angles and, in many of the smaller operations particularly, the answer is arrived at by charging as small an admission as is possible to still show a profit.

The following remarks are made after observation of more than 20 drive-in theatres in which I have financial interest in addition to consulting with a number of other successful drive-in exhibitors. As has been previously mentioned, there may be a few locations that are not adapted to the pricing method given herein but it is safe to state that such locations will be in the minority.

Before establishing an admission price the exhibitor must remember the three following facts that are all too frequently overlooked:

1. A drive-in theatre is a first-class, legitimate enterprise and is definitely not a "bargain basement" operation.

2. The freedom offered by the drive-in theatre cannot be approached by the conventional type of theatre. The freedom to take the kiddies along without fear of annoying others; the freedom to converse at will without disturbing other patrons; the freedom to smoke; the freedom to have refreshments when you please; the freedom to walk about; the freedom as to the type of clothing you wear, and the freedom of breathing fresh air are unique attributes of the drive-in theatre.

3. The complete elimination of parking problems that cause many conventional theatres to fail to show the customary percentage of profit is accomplished at the drive-in.

Based upon the three above-mentioned items alone, it is the policy of many of the most successful drive-in theatre exhibitors to establish their admission prices at the same level as is charged by the first run conventional theatres in the nearest community. The practice of admitting children free is not in accord with good business methods. When the conventional theatres are justified in charging admission for children, the drive-in theatre is even more justified in doing the same. By making this charge for the children, nominal as it may be, we eliminate the idea of a sub-standard type of entertainment that is sure to result from the free admission of children. Charging for the kiddies also goes far toward establishing more friendly relationship with the exhibitors who own the neighboring conventional theatres.

Juggling of admission prices has been tried by many drive-in theatre exhibitors and in some locations it has proved advantageous to admit patrons for a flat charge of \$1.00 a carload regardless of the number of persons in the car. Of course this type of admission should be permitted only on the midweek nights that are normally low grossers. In the vast majority of operations, however, this system of changing admission prices will be the cause of some bad word-of-mouth publicity. The exhibitor must also keep in mind the fact that the Bureau of Internal Revenue will collect tax on the basis of \$1.00 a car even though there is only one patron in the car.

Far too many exhibitors figure their grosses day-by-day and whenever they experience a couple of off days they become panicky. If the receipts are totaled by the week, or by the month, it is more than likely that the drive-in theatre which has maintained an adequate standard admission charge will be far ahead of the bargain counter operation.

DEPRECIATION

BEFORE OPENING A NEW DRIVE-IN the exhibitor should have his books set up by a competent accountant and a schedule of depreciation should be prepared. This item of depreciation is one that is all too frequently overlooked by the novice exhibitor and it is of considerable importance when an effort is being made to establish the net operating cost of the theatre and in establishing admission prices. This schedule should show the yearly depreciation on the various portions of the theatre at about the percentages shown below:

Schedule of Depreciation for Drive-In Theatres

Automobiles, all kinds	25%
Concession equipment	10%
Chairs and seats, outdoors	20%
Booth equipment	10%
Decorative planting	20%
Directional signs, outdoors	20%
Electric signs	10%
In-car speakers and junction boxes	20%
Light poles, outdoors	20%
Office equipment, general	10%
Playground equipment	20%
Power equipment, rollers, bulldozers, etc.	25%
Screen structure	20%
Surfacing on ramps	20%
Speaker posts	20%
Trucks, pickup, and others	25%
Underground wiring	20%

(Continued Next Month)

SPEAKER

FOR YOUR

DRIVE IN THEATRE

SEND US
YOUR
REQUIREMENTS

For 4", 5", 6"

Speakers

Volume Controls

Transformers

Speaker Cords

Koiled Kords

Etc.

Speaker Sales Co.

538 ERIE ST.
TOLEDO, OHIO

He Built a Drive-In Theatre Under NPA Restrictions

(Continued from page 47)

at least during the first season, for in-car speakers with the older style trumpet speakers. Four of these are installed along the screen tower and are working satisfactorily, Sprague reports.

Approximately 200 cars can be accommodated on the ramps, the last of which is 500 feet from the screen tower. The first ramp is 150 feet long and the last one 400 feet. The screen tower, itself is 40 feet high and carries a 36x24-foot screen 16 feet above the ground.

According to projection experts, one of the secrets of the success of the installation is that by keeping the size of the area and the size of the screen both down, Sprague is able to throw a very bright picture on his screen. The psychological factor here is intangible, but quite important, they say.

A PORTABLE CONCESSION UNIT

Located approximately in mid-field is the combination projection-concession building, admittedly small and intended only for current use. At this point, also, Sprague planned with restrictions in mind. Again taking up hammer and nails, Sprague and his partner built the unit themselves . . . and then mounted it on skids so that it can be moved. This makes the unit portable and removes it from the restrictions currently placed on drive-in construction.

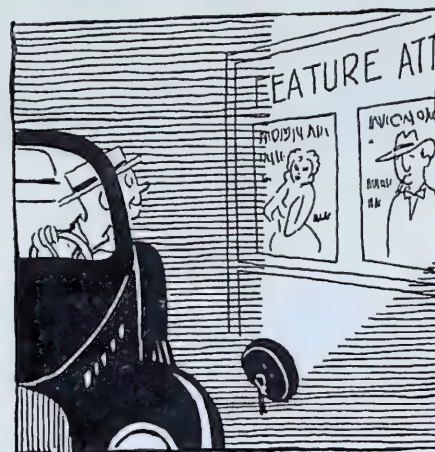
Although forced to cut corners by the installation of outdoor toilets this year, Sprague asserts this will be one of the first items brought up to standard next year.

With restricted items figured close to allow as much construction as possible, Sprague relaxed on the purchase of equipment. Here only top-quality units were considered.

Simplex projectors, Magnarc lamps and Strong six-tube rectifiers were installed. A 125-watt amplifier, actually five times as strong as needed to power the four trumpet speakers, was installed in the

booth to provide sound to the theatre. As soon as in-car speakers are available, amplification will be on hand for as many as 500 speakers. Such is the kind of advance planning that will provide a steadily improved situation.

To light the theatre area, four 200-watt floodlights are mounted on 20-foot-high poles along each side of the area with one floodlight at the back. His attraction panels consist of a wooden display frame, lighted with a spotlight, large enough to carry three 40x60-inch posters showing a full week's program.



A wooden display frame, large enough for three 40x60-inch posters, and illuminated with a spotlight, shows a full week's program.

When he itemized some of his major costs Sprague jotted down \$300 for grading, had it been necessary to pay for this item; \$700 for his screen tower; \$300 for driveways, graded and rocked; \$1,500 for gravel on ramps and drives; and another \$700 for the portable concession unit which was not on the controlled list. Projection equipment, of course, was not limited as to cost.

Within his compact but efficient concession unit Sprague offers his patrons hot dogs, Castleberry barbecued sandwiches, Juicyburgers, three flavors of soft drinks, candy, popcorn and cigars.

(Continued on page 52)



MINIATURE TRAINS for EVERY LOCATION

any SIZE...any CAPACITY...any PRICE RANGE...

THE WORLD'S FINEST BY THE WORLD'S LARGEST EXCLUSIVE MANUFACTURER





AVAILABLE...
FREE Descriptive Catalog
and Complete Details - write for Dept. D

MINIATURE TRAIN CO. RENSSLAER, INDIANA

Your Attendance and Profits Increase When You USE **DIT-MCO** PRODUCTS



2 Types of Prefabricated STEEL SCREEN TOWERS

TRUSS or BEAM—Both of these types have been redesigned to provide housing facilities in the base which can be used for offices, storage, living quarters or concessions. All DIT-MCO towers designed and built in strict conformance to American Institute of Steel Construction specifications. Will resist winds of 30 lb. per square foot equal to a 90 mph gale. Get prices and particulars on DIT-MCO towers before you buy—for maximum beauty, strength, performance and utility.

RAMP IDENTIFICATION and DRIVEWAY FLOODLIGHT

Answers your ramp lighting problems! Double-strength glass panels in heavy cast aluminum case. Ramp numbers and "FULL" letters are fused on glass in ceramic enamel; won't fade or peel. Lower sect on contains floodlight, spreading a beam groundward to light ramp entrance avoiding confusion and accidents.



← Panels also available for EXIT or Special Wording.

ENTRANCE LIGHT and ENTRANCE DRIVE FLOODLIGHT

40" Single or Double; 20" Single Face. Eliminates risk and "bottle-necks" at important entrance and exit areas. Bright wording and arrows point the way, floodlight directs a beam groundward. An asset to you, a service to patrons. Rustproof; baked Hammerloid enamel finish.

DIT-MCO STANDEE SPEAKERS

Please Patrons

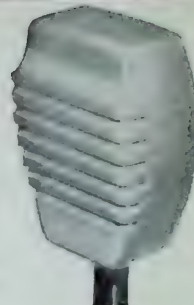
For coverage of your playground and walk-in patrons' seating, for rear ramps, for trucks and for over-flow crowds. Cast aluminum housing, 6"x9", waterproof speaker, withstands weather and abuse. Brass-Shaft wire wound quality volume control. Can be pre-set to any desired volume, tamper-proof. The ideal speaker for the purpose.

DIT-MCO IN-CAR SPEAKERS Are Tops!

Senior: Absolutely unexcelled quality. Superior volume control. Transformer tapped for 2,500 and 7,500 OHM impedance. Amplitude and faithful reproduction of sound heretofore unknown in drive-in speakers.

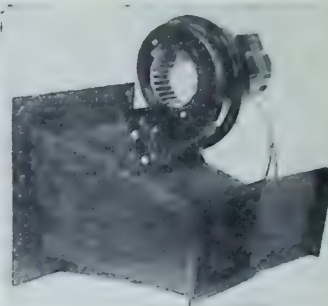
Junior: Unexcelled at similar price. No sacrifice in fidelity or quality of tone. Workmanship and materials all comparable with the finest. Volume control.

All DIT-MCO Speakers fit 1½" or 2" pipe.



Projector Lens Protector PORTHOLE BLOWER

Keeps dust, rain and insects from entering projection port. Assures clean, flawless projection. Eliminates need for optical glass in port hole openings. Blower also acts as an auxiliary exhaust. This much-needed booth accessory is of value in indoor theatres as well as drive-ins. Needed to keep rouge and lipstick lint from women's handkerchiefs out of booth and off delicately coated expensive lenses.



Whirl-Away Brings You Bigger Crowds

Here's the most novel and captivating playground device in years! Very inexpensive. Kids will BEG parents to take them to YOUR theatre often if you have Whirl-Aways. Build bigger attendance. Rugged steel construction, will last for years. Splendid muscle-builder, operates

like rowing a boat. Pull on handles and round'n'round it goes.

See and Buy at These Well-Known Reliable Supply Dealers:

ALBANY, GA.
Dixie Theatre Service & Supply Co.
1014 N. Slappey Drive

ATLANTA, GA.
Capitol City Supply Co.
161 Walton St., N.W.

ATLANTA 3, GA.
National Theatre Supply
187 Walton St. N.W.

BOSTON 16, MASS.
Capitol Theatre Supply Co.
28-30 Piedmont St.

CHARLESTON 1, W. VA.
Charleston Theatre Supply
506 Lee St.

CHARLOTTE 2, N. C.
Harris Theatre Sales, Inc.
315 S. Church St.

CLARKSBURG, W. VA.
Lovett & Co.
333 West Pike St.

DETROIT, MICH.
Ernie Forbes Theatre Supply
212-214 W. Maitcalm

DALLAS, TEX.
Modern Theatre Equipment Co.
214 South St. Paul St.

DALLAS 1, TEX.
Herber Bros.
408 South Harwood St.

DETROIT 1, MICH.
National Theatre Supply
2312 Cass Ave.

DALLAS 1, TEX.
Southwestern Theatre Equipment Co.
2010 Jackson St.

FORTY FORT (Wilkes-Barre), PA.
Vincent M. Tate Theatre Equipment
1618-20 Wyoming Ave.

INDIANAPOLIS, IND.
Ger-Bar Theatre Equipment
442 North Illinois St.

KANSAS CITY, MO.
National Theatre Supply
223 W. 18th St.

LOUISVILLE 2, KY.
Falls City Theatre Equipment Co.
427-429 South Third

LONG ISLAND CITY 3, N. Y.
Paramel Co.
40-18 Astoria Blvd. South

LOS ANGELES, CALIF.
B. F. Shearer Co.
1964 S. Vermont Ave.

LOUISVILLE 2, KY.
Hadden Theatre Supply Co.
209 South Third St.

MEMPHIS 2, TENN.
National Theatre Supply
412-414 S. Second St.

NEW YORK, N. Y.
Capitol Motion Picture Supply Corp.
630 Ninth Avenue

OKLAHOMA CITY, OKLA.
W. R. Howell Theatre Supply
12 S. Walker St.

PORTLAND, ORE.
B. F. Shearer Co.
1947 N.W. Kearney St.

SAN ANTONIO, TEX.
L. D. Glascock Co.
Majestic Theatre Bldg.

SAN FRANCISCO, CALIF.
B. F. Shearer Co.
243 Golden Gate Ave.

SAN FRANCISCO 2, CALIF.
Walter C. Preddy
187 Golden Gate Ave.

SEATTLE, WASH.
B. F. Shearer Co.
2318 Second Ave.

SEATTLE 1, WASH.
Modern Theatre Supply, Inc.
2400 Third Ave.

SHELburne FALLS, MASS.
Carl H. Nilman Motion Pictures Enterprises
30 State St.

TORONTO, ONT., CANADA
General Theatre Supply Co., Ltd.
104 Bond St.

WASHINGTON 1, D. C.
Elmer H. Bryant & Sons, Inc.
925 New Jersey Ave., N.W.

DRIVE-IN THEATRE MFG. CO., Inc.
729 Baltimore Ave. Kansas City 6, Mo.

Sell Your Shows
WITH
WAGNER
ATTRACTION PANELS
and **WAGNER**
PLASTIC LETTERS

... Write today for free catalog on
changeable copy display equipment.

WAGNER SIGN SERVICE, INC.
218 S. HOYNE AVENUE
CHICAGO 12, ILLINOIS



GRIFFING-LASKY
CONSTRUCTION CO.
Now
CAN BUILD FOR YOU MEDIUM SIZED
DRIVE-IN THEATRES
IN MOST SITUATIONS IN COMPLIANCE WITH
★ ★ ★ REGULATION OF ★ ★ ★
THE NATIONAL PRODUCTION AUTHORITY

NOW
Completing
153rd
DRIVE-IN
SAVING UP TO
40% OR MORE

GRIFFING-LASKY CONSTRUCTION CO.
25 HUNTINGTON AVE. BOSTON, MASS.

For Better Service
And Higher Profits

EVERY DRIVE-IN THEATRE
NEEDS THE

BUFFETERIA... A concession on wheels.
Hot and cold compartments.

HOT BOX WARMER... on a removable
dolly. Rolls easily.

PORTO-FOUNTAIN... for hot or
cold drinks

Ask for descriptive literature, prices and delivery

THE WALKY-SERVICE CO.
401 Schwetter Bldg. Wichita, Kans.

To Help You...

... receive quicker, more complete data on
products advertised or described in this issue.
The Modern Theatre provides a post-paid reply
card on page 53.

Animals an Extra Thrill on Train Ride



The Skyline Limited, made by the Miniature Train Co., is a kiddyland feature at Warner's Skyline Drive-In Theatre near Clarksburg, W. Va. In the photograph Chief Engineer Chuckie Warner takes a couple of young passengers for an exciting ride. The miniature train circles around

seven circus wagon animal cages shown in the picture below. In the foreground is an elephant slide for youngsters which is a Hill playground device. Among the dozens of animals at Charlie and Dale Warner's outdoor theatre are two pet chimps, popular with the kiddies.

He Built a Drive-In Theatre Under NPA Restrictions

(Continued from page 50)

Wise purchasing and careful advice from Arthur De Stefano, Kansas City manager for National Theatre Supply Co. included in his concession equipment a two-flavor ice-cooled drink machine which is stocked with Mission orange and a grape drink. A smaller dispenser, also ice cooled, contains lemonade which receives that ap-

peeling "home made" look by having a few fresh lemons cut up in it.

Of great interest is the fact that Sprague manufactured his own popcorn machine which is housed in a cabinet he built for it. The working parts of the unit include a Coleman gas burner and a regular 12-ounce popcorn kettle.

Concession sales at the Holt are running well above 50 per cent of the boxoffice receipts, Sprague reports.

Traffic at the theatre has been handled by placing the boxoffice at the rear of the area, separated from the highway by a drive 24 feet wide and about 600 feet long. Exiting traffic passes around the screen tower on the other side and is funneled back onto the highway through a 20-foot exit drive.

Sprague and his partner began work on the theatre April 1 and opened for business July 3. Since that time patronage has been good, with an almost capacity crowd that turned out on a rainy night "to see if we'd show in the rain," Sprague says. The show went on and the patrons are coming back for more.



Concession sales at the Mound City theatre are running well above 50 per cent of boxoffice receipts. A Coleman gas burner and a 12-ounce kettle form the working parts of the home made popcorn machine.

To cover a soiled spot on wallpaper with an "invisible" patch try this: Match the pattern, cut the patch larger than the damaged area, then tear the edges of the patch irregularly. Place patch face down on a piece of glass or other smooth surface and scrape edges thin with a razor blade. When pasted in place the thin edges of the patch will blend with the paper on the wall, making a patch that can hardly be noticed.

READERS' BUREAU

For further information regarding products advertised or mentioned in this issue, use the postage-paid reply cards below.

NEW EQUIPMENT and DEVELOPMENTS

Briefed from the full description starting on page 55

Key Number	
P-793	ELECTRIC JUICE DISPENSER The cooler plugs into any electric outlet, cools up to five gallons of juice, and occupies only one square foot of counter space.
P-794	RESTROOM GERMICIDAL UNIT The three-color ozone-producing unit destroys micro-organisms and noxious odors and fits various types of interiors.
P-795	SYRUP PUMP FOR DRINK MACHINE The new syrup valve apparatus insures positive syrup displacement in cup drink machines.
P-796	SPONGE MATTING FOR THEATRES The Air-Tred floor matting is designed for use behind refreshment counters and in theatre aisles. Product is announced by American Mat Corp.
P-797	TRANSCRIPTION PLAYER OFFERED The new 1952 line ranges from lightest portable units to powerful single unit sound systems, and includes the optional feature, fluid sound.
P-798	PAPER BAGS FOR DRIVE-INS A hot dog, sandwich and hamburger bag has been added to the line of paper containers manufactured by the Rex Specialty Bag Corp.
P-799	AUTOMATIC EMERGENCY LIGHT The emergency unit requires no wiring and plugs into any 110-volt AC wall outlet. If the regular power circuit is interrupted, an attached battery may be used.
P-800	LIGHTWEIGHT VACUUM CLEANER Weighing only 30 pounds, the vacuum is said to be extremely silent in operation and is introduced by Huntington Laboratories, Inc.
P-801	AUTOMATIC JUICE DISPENSER The unit serves a selection of five canned drinks and comes complete with its own refrigeration system.
P-802	CEILING AIR DIFFUSER The diffuser can be used with air distribution systems which carry air at velocities up to 500 fpm and static pressures up to six-inch water gauge static pressure.
P-803	PLAYER-P. A. SYSTEM FOR DRIVE-INS Combination transcription player and public address system incorporates an efficient scratch suppressor.
P-804	360-DEGREE SWIVEL LIGHT The light is designed for illuminating theatre lobbies and can use a color lens. It has a removable lower grid, and is available in two styles.

Key Number	
P-805	CHRISTMAS CANDY STOCKING The five-cent stocking is introduced by Leaf Brands, Inc., as a theatre candy sales booster.
P-806	DURABLE SOAP DISPENSER The dispenser squeezes out as high as 1,000 hand washings from a single cake of soap and is announced by Voorhis Tiebout Co.
P-807	PORTABLE LIGHTING UNIT The strong-beamed, ruggedly built emergency light will furnish 80 continuous hours of light. The unit is constructed of cast aluminum.
P-808	WASHABLE WALL FABRIC The new wall covering fabric is said to retain its decorative quality even after cleaning.
P-809	DECORATIVE MIRROR INTRODUCED The versatile new product has the full luster of fine mirrors, yet bends and will adhere to either a flat or curved surface. Available in a variety of cuts.
P-810	BIRDPROOFING MATERIAL A new gelatin compound is applied along ledges, ridges, etc., and is said to be disagreeable underfoot for roosting birds. The product will not harm the birds.
P-811	LIQUID SYNTHETIC DETERGENT The liquid is a natural free rinsing and a mild neutral cleanser. It readily dissolves in hot or cold water and leaves no dulling film.

LITERATURE

Briefed from the descriptions on page 59

Key Number	
L-1414	ICE CREAM BROCHURE Ice cream units for freezing, storing and hardening are described in a colorful, informative booklet.
L-1415	SCAFFOLDING DESCRIBED Various types of scaffolding equipment are illustrated and described in a folder published by the Patent Scaffolding Co.
L-1416	LIST FIRE SAFETY POINTS "The Fundamentals of Fire Extinguishment" is the title of an Ansul Chemical Co. booklet available to theatremen upon request.
L-1417	DISCUSS STAND-BY POWER UNITS A suggested survey of present electric power emergency equipment is discussed in D. W. O'Neil & Sons brochure.

L-1418	PLASTIC UPHOLSTERY BOOKLET The two-color brochure emphasizes the economy, durability and attractive appearance of the plastic material.
L-1419	PRESENT INTERCOM SYSTEM The new-type system is introduced in an attractive folder issued by Execucom, Inc. Unit is completely described and specifications are given.
L-1420	DISCUSS VACUUM CLEANING B. V. C. Appliance Co. folder is available to theatremen as a maintenance guide. Brochure pictures several accessory attachments now on the market.
L-1421	FIRE EXTINGUISHER DESCRIBED The folder details the operational methods of the new type extinguisher and gives data concerning size, weight and disassembly for repacking.
L-1422	THEATRE STAGE GUIDE Booklet, entitled "How to Build a Modern Stage," contains basic information regarding arrangement of mechanical equipment and photos of installations.
L-1423	VACUUM CLEANER DESCRIBED The two-color single-sheet contains a half-page graph illustrating the cleaning power of the unit.
L-1424	FOUNTAIN EQUIPMENT DISCUSSED Various sandwich units, a refrigerated display case and backbar base with a cold pan top are described.
L-1425	EXIT SIGNS A SUBJECT The four-page brochure includes specification charts, wall mounting information and illustrations of various installations.
L-1426	AIR CONDITIONING FEATURED Westinghouse conditioners are described and special features of the conditioning units are detailed.
L-1427	FOOD EQUIPMENT CATALOG Included in the catalog are illustrations and specification charts on each unit, plus a price list.
L-1428	COLORFUL HOUSE ORGAN The publication contains features of general interest plus carpeting forecasts or roundups and is published each month by Mohawk Carpet Mills, Inc.
L-1429	DISPLAY SIGNS A TOPIC The signs are described and illustrated in a single sheet published by Edgar S. Bowman.
L-1430	ELECTRIC FIRM BOOKLET The engineering and production facilities of Sola Electric Co. are outlined in a well-illustrated booklet.
L-1431	SAFE CHEST CATALOG Catalog and accompanying pamphlet describe various safe models, and a 1951 price list is contained.
L-1432	CARPET FIRM HOUSE ORGAN The cleverly designed house organ of the Leedom Carpet Co. contains illustrations of new carpet styles and weaves plus information on latest carpet trends.
L-1433	AIR FILTER EQUIPMENT DISCUSSED The 50-page booklet is planned to simplify and speed the ordering of air filters.
L-1434	SANITATION HANDBOOK Information concerning theatre maintenance is contained in the 48-page booklet which describes many types of sanitation and maintenance units.
L-1435	TOPIC IS PLASTIC FLOORING An eight-page, two-color brochure contains information on how and where to apply the flooring material and technical data concerning the material itself.

How to Use These READERS' BUREAU COUPONS

1. Fill out completely a separate coupon for each New Equipment item, News article or Literature reference (above) which interests you. Likewise for each Advertising Product (reverse side of this sheet) about which you want more information. Put only one key number in each square.

Write here the key number of the item that interests you **14**

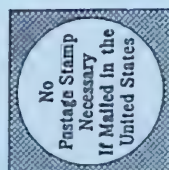
Name **JOHN C. DOE**

Theatre or Circuit **QUEEN**

Street No. **5TH and MAIN**

City **NEWBERN** State **ALA.**

The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

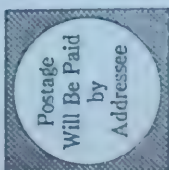


BUSINESS REPLY CARD
First Class Permit No. 874 - Section 384 1/2 PLAZA - Kansas City, Mo.

The MODERN THEATRE Section of BOXOFFICE

825 Van Brunt Blvd.

KANSAS CITY 1, MO.



2. Use the outer card to request one to four items, both cards if requesting five to eight.

3. When you have filled out the coupons for each request, detach the postcards and mail. No postage needed in the U.S. (Affix stamp in Canada.)

Please Print Plainly Write here the key number of the item that interests you

Name.....

Theatre or Circuit.....

Street No.....

City..... State.....

The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

Please Print Plainly Write here the key number of the item that interests you

Name.....

Theatre or Circuit.....

Street No.....

City..... State.....

The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

Please Print Plainly Write here the key number of the item that interests you

Name.....

Theatre or Circuit.....

Street No.....

City..... State.....

The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

READERS' BUREAU

For literature on products advertised or mentioned in this issue, see other side of this sheet and read how to use the postcard coupons below.

PRODUCTS ADVERTISED IN THIS ISSUE

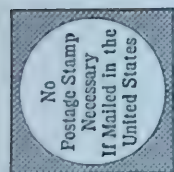
ADMISSION SIGNS Edgar S. Bowman.....	60-C	GUM, CHEWING Wm. Wrigley Jr. Co.....	37-A
ATTRACTION BOARDS AND LETTERS Adler Silhouette Letter Co.....	5-A	HAND DRYERS, ELECTRIC BLOWER Electric-Aire Engineering Co.....	46-B
Wagner Sign Service.....	52-A	KIDDIE RIDES FOR DRIVE-INS Miniature Train Co.....	50-B
BARBECUE SANDWICH EQUIPMENT Helmco, Inc.....	39-A	LIGHTING CONTROLS, HOUSE & STAGE Superior Electric Co.....	62-A
CANDY Chase Candy Co.....	40-A	PLAYGROUND EQUIPMENT for DRIVE-INS Drive-In Theatre Mfg. Co.....	51-A
Henry Heide, Inc.....	40-C	POPCORN BOXES AND SACKS Dore Popcorn Co.....	40-D
Hollywood Candy Co.....	38-C	Kontney Carton Co.....	34-A
Kontney Candy Co.....	34-A	Manley, Inc.....	35-A
CARBONS See Projector Carbons		Mellos Peanut Co.....	34-B
CARBON SAVERS Payne Products Co. (Cron-O-Matic)....	17-B	POPCORN MACHINES Manley, Inc.....	35-A
CARPET Bigelow-Sanford Carpet Co.....	20-A	POPCORN PRIZES Eppy & Co., Samuel.....	38-B
Smith-Masland Carpet Co.....	6-A	POPCORN SCOOPS Speed-Scoop.....	40-B
CARPET CLEANING MATERIALS Jerclydon, Inc.....	60-A	POPCORN SEASONING (OIL) Manley, Inc.....	35-A
Magicleaner, Inc.....	59-A	C. F. Simonin's Sons, Inc.....	41-A
CARPET CUSHIONING Sponge Rubber Products Co.....	45-A	POPCORN AND SUPPLIES Dore Popcorn Co.....	40-D
CONCESSION EQUIPMENT, DRIVE-IN Walky Service Co.....	52-C	Manley, Inc.....	35-A
CONCESSION CONTRACTORS Sportservice Corp.....	34-C	Mellos Peanut Co.....	34-B
CURTAIN CONTROLS AND TRACKS Automatic Devices Co.....	60-E	POPCORN WARMERS Hollywood Servemaster, Inc.....	38-A
Vallen, Inc.....	26-A	POSTER FRAMES AND EASELS Peoples Display Frame Co.....	28-A
DISPLAY FRAMES AND EASELS Peoples Display Frame Co.....	28-A	PROJECTION ARC LAMPS Ashcraft Mfg. Co.....	13-A
DRINK DISPENSERS, Soft Drinks See Fountainettes		National Theatre Supply.....	4-A
DRINKS, SOFT Coca-Cola Co.....	2-A	PROJECTION LENS PROTECTOR Drive-In Theatre Mfg. Co.....	51-A
DRIVE-IN THEATRE CONSTRUCTION Griffing-Lasky Construction Co.....	52-B	PROJECTION LENSES Bausch & Lomb Optical Co.....	44-A
ELECTRIC POWER GENERATORS Fairbanks, Morse & Co.....	18-B	Kollmorgen Optical Corp.....	58-A
FILM CABINET SIGNALS Ohio Products Co.....	17-A	Raytone Screen Corp.....	26-B
FILM REWINDER, AUTOMATIC Goldberg Bros.....	60-B	PROJECTION AND SOUND The Ballantyne Co.....	42-A
Gold E Mfg. Co.....	59-C	International Projector Corp.....	1-BC
Wenzel Projector Co.....	57-A	Wenzel Projector Corp.....	57-A
FOUNTAIN SYRUPS See Drinks, soft		PROJECTION AND SOUND SERVICE RCA Service Co.....	59-B
		PROJECTOR CARBONS National Carbon Co.....	29-A

PROJECTOR PARTS LaVezzi Machine Works.....	61-A	RECTIFIERS, PROJECTION Strong Electric Corp.....	18-A
National Theatre Supply.....	61-B	REFRESHMENT CART, DRIVE-IN Walky Service Co.....	52-C
REEL-END SIGNALS Ohio Products Co.....	17-A	RIDES—See Kiddie Rides	
SAND URNS Goldberg Bros.....	56-A	SEATING, CONVENTIONAL THEATRES American Seating Co.....	19-A
SCALES, PENNY WEIGHING, FORTUNE Watling Mfg. Co.....	47-A	Griggs Equipment Co.....	59-D
SCREEN PAINT Drive-In Theatre Mfg. Co.....	51-A	Heywood-Wakefield Co.....	30-A
SCREENS FOR INDOOR THEATRES Raytone Screen Corp.....	26-B	Irwin Seating Co.....	46-C
B. F. Shearer Co.....	21-A	Kroehler Mfg. Co.....	43-A
Vocalite Screen Corp.....	28-C	SIGNS, DIRECTIONAL, Etc. Edgar S. Bowman.....	60-C
SCREEN TOWERS for DRIVE-INS Drive-In Theatre Mfg. Co.....	51-A	SPEAKERS, IN-CAR, for DRIVE-INS The Ballantyne Co.....	42-A
SEAT CUSHIONING, AIRFOAM RUBBER Goodyear Tire & Rubber Co.....	3-A	Drive-In Theatre Mfg. Co.....	51-A
SEAT MAINTENANCE SERVICE Theatre Seat Service.....	28-D	International Projector Corp.....	1-BC
SEATING, CONVENTIONAL THEATRES American Seating Co.....	19-A	Speaker Sales Co.....	50-A
Griggs Equipment Co.....	59-D	SPEAKING TUBE, BOXOFFICE Goldberg Bros.....	58-B
Heywood-Wakefield Co.....	30-A	SPOT LAMPS Strong Electric Corp.....	15-A
Irwin Seating Co.....	46-C	STAGE SHOWS Amusement Enterprises.....	28-B
Kroehler Mfg. Co.....	43-A	THEATRE EQUIPMENT AND SUPPLIES National Theatre Supply.....	61-B
SIGNS, DIRECTIONAL, Etc. Edgar S. Bowman.....	60-C	S.O.S. Cinema Supply Corp.....	58-C
SPEAKERS, IN-CAR, for DRIVE-INS The Ballantyne Co.....	42-A	TICKETS Toledo Ticket Co.....	60-D
Drive-In Theatre Mfg. Co.....	51-A	UNIFORMS, USHER, Etc. Marcus Ruben, Inc.....	46-A
International Projector Corp.....	1-BC	VACUUM CLEANERS General Electric Co.....	57-B
Speaker Sales Co.....	50-A	Ideal Industries, Inc.....	56-B
SPEAKING TUBE, BOXOFFICE Goldberg Bros.....	58-B	National Super Service Co., Inc.....	42-B
SPOT LAMPS Strong Electric Corp.....	15-A		
STAGE SHOWS Amusement Enterprises.....	28-B		
THEATRE EQUIPMENT AND SUPPLIES National Theatre Supply.....	61-B		
S.O.S. Cinema Supply Corp.....	58-C		
TICKETS Toledo Ticket Co.....	60-D		
UNIFORMS, USHER, Etc. Marcus Ruben, Inc.....	46-A		
VACUUM CLEANERS General Electric Co.....	57-B		
Ideal Industries, Inc.....	56-B		
National Super Service Co., Inc.....	42-B		

NOTE: The figures in the key number shown for each advertiser indicate also the page on which the advertisement of that firm will be found in this MODERN THEATRE issue. The whole key number, including the capital letter, must be used when filling in the postcard coupons below to obtain more information about the advertised product.

ALPHABETICAL INDEX of Advertisers' Key Number

Adler Silhouette Letter Co.....	5-A
American Seating Co.....	19-A
Amusement Enterprises.....	28-B
Ashcraft Mfg. Co., C. S.....	13-A
Automatic Devices Co.....	60-E
Ballantyne Co.....	42-A
Bausch & Lomb Optical Co.....	44-A
Bigelow-Sanford Carpet Co.....	20-A
Edgar S. Bowman.....	60-C
Chase Candy Co.....	40-A
Coca-Cola Co.....	2-A
Dore Popcorn Co.....	40-D
Drive-In Theatre Mfg. Co.....	51-A
Electric-Aire Engr. Co.....	46-B
Eppy & Co., Samuel.....	38-B
Fairbanks, Morse & Co.....	18-B
General Electric Co.....	57-B
Goldberg Bros. (56-A, 58-B).....	60-B
Gold E Mfg. Co.....	59-C
Goodyear Tire & Rubber Co.....	3-A
Griffing-Lasky Construction Co.....	52-B
Griggs Equipment Co.....	59-D
Helmco, Inc.....	39-A
Henry Heide, Inc.....	40-C
Heywood-Wakefield Co.....	30-A
Hollywood Candy Co.....	38-C
Hollywood Servemaster.....	38-A
Ideal Industries, Inc.....	56-B
International Projector.....	1-BC
Irwin Seating Co.....	46-C
Jerclydon, Inc.....	60-A
Kollmorgen Optical Corp.....	58-A
Kontney Candy Co.....	34-A
Kroehler Mfg. Co.....	43-A
La Vezzi Machine Works.....	61-A
Magicleaner, Inc.....	59-A
Manley, Inc.....	35-A
Mellos Peanut Co.....	34-B
Miniature Train Co.....	50-B
National Carbon Co.....	29-A
National Super Service Co.....	42-B
National Theatre Supply (Arc).....	4-A
National Theatre Supply (Parts).....	61-B
Ohio Products Co.....	17-A
Payne Products Co.....	17-B
Peoples Display Frame Co.....	28-A
RCA Service Co.....	59-B
Raytone Screen Corp.....	26-B
Marcus Ruben, Inc.....	46-A
Shearer Co., B. F.....	21-A
Simonin's Sons, Inc., C. F.....	41-A
S.O.S. Cinema Supply Corp.....	58-C
Smith-Masland Carpet Co.....	6-A
Speaker Sales Co.....	50-A
Speed-Scoop.....	40-B
Sponge Rubber Products.....	45-A
Sportservice Corp.....	34-C
Strong Electric Corp. (Spot).....	15-A
Strong Electric Corp. (Rectifier).....	18-A
Superior Electric Co.....	62-A
Theatre Seat Service.....	28-D
Toledo Ticket Co.....	60-D
Vallen, Inc.....	26-A
Vocalite Screen Corp.....	28-C
Wagner Sign Service, Inc.....	52-A
Walky Service Co., Inc.....	52-C
Watling Mfg. Co.....	47-A
Wenzel Projector Co.....	57-A
William Wrigley Jr. Co.....	37-A



BUSINESS REPLY CARD
First Class Permit No. 474 - Section 384 1/2 PLAR - Kansas City, Mo.

The MODERN THEATRE Section of BOXOFFICE

825 Van Brunt Blvd.

KANSAS CITY 1, MO.

Readers' Bureau

Please Print Plainly

Write here the key number of the item that interests you

Name.....
Theatre or Circuit.....
Street No.....
City..... State.....
The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

Please Print Plainly

Write here the key number of the item that interests you

Name.....
Theatre or Circuit.....
Street No.....
City..... State.....
The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

Please Print Plainly

Write here the key number of the item that interests you

Name.....
Theatre or Circuit.....
Street No.....
City..... State.....
The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

Please Print Plainly

Write here the key number of the item that interests you

Name.....
Theatre or Circuit.....
Street No.....
City..... State.....
The MODERN THEATRE Section of BOXOFFICE (Oct. 1951)

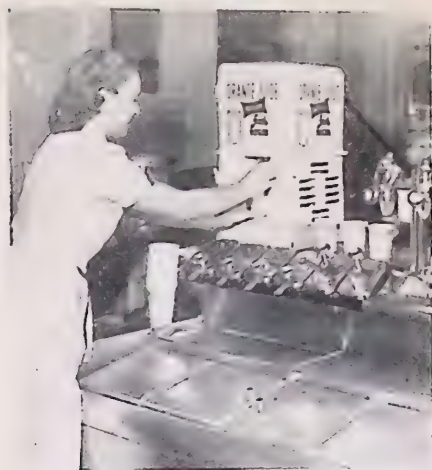


NEW

EQUIPMENT & DEVELOPMENTS

Frozen Juice Dispenser Fits Refreshment Bars

P-793



The Oasis juice cooler, a new electrical-ly cooled dispenser for frozen juice concentrates, is introduced by the Ebco Mfg. Co.

The dispenser plugs into any ordinary electric outlet, cools up to five gallons of constantly agitated juice and takes a little over one square foot of counter space.

The cabinet and bowl are made of strong reinforced Fiberglas which is said not to break, crack, stain or discolor and is tasteless and odorless. The hard, glossy surface repels dirt and dust, is nonporous and nonabsorbent and has an attractive frosty-white appearance.

The unit has a hermetically sealed refrigeration system with a one-eighth h.p. compressor. A thermostat control can be adjusted for juice temperature control. An off-on switch and drip receptacle are located at the front of the cabinet, which is 23x13½ inches wide and 12½ inches deep. It weighs 60 pounds.

Germicidal Unit Designed For Theatre Restrooms

P-794

A germicidal unit for installation in theatre restrooms is now available from Naxon Utilities Corp.

The ozone producing, ultra-violet ray germicidal unit destroys micro-organisms and noxious odors regardless of room temperature or humidity. It has an exclusively designed convector which forces air steadily through ultra-violet rays. The 3½-watt mercury-vapor lamp gives a soft night glow.

The unit is of a three-color design and cut out windows show the gold front of the interior. It is designed so as to fit various types of interiors.

FOR MORE INFORMATION



USE Readers'
Bureau Coupons, page 53

New Syrup Pumps Insure Positive Displacement

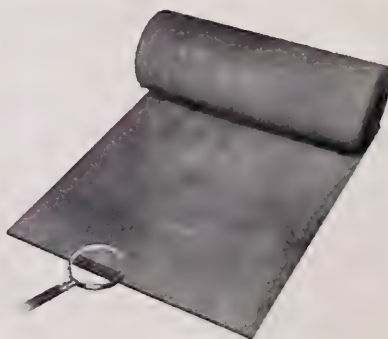
P-795

Perfection of a new syrup valve apparatus for cup drink machines that will dispense the same syrup throw every time is announced by Spacarb, Inc.

Called Tru-Throw positive displacement syrup pumps, the device insures the same syrup throw each time, no matter what the baume or viscosity of the syrup. Tru-Throw, on which patents are pending, has been made standard equipment on all of the Spacarb improved 4-D-52 series.

New Type Sponge Matting Designed for Theatres

P-796



A floor matting designed for use behind refreshment counters and in theatre aisles is announced by American Mat Corp.

Known as Air-Tred, the new matting is constructed of sponge rubber with a resilient, long wearing top surface. Softer than carpet with hair underlay, Air-Tred does not stretch, mat or break down. It is said to be mothproof and easily cleaned by vacuum or damp mop.

It affords comfort underfoot, silences footsteps and increases efficiency by retarding fatigue. Because of the comfort factor, Air-Tred is also considered an ideal traffic director. The matting is available in maroon and black, one-fourth inch thick, 36 or 48 inches wide, and any length up to 60 feet.

Offer Transcription Player For Drive-Ins

P-797



A new 1952 line of transcription players, ranging from the lightest portable transcription player to the most powerful single unit sound system, has been presented by the Califone Corp., Hollywood, Calif. The 1952 line will include as an optional feature, FLUID SOUND, the new pickup system which gives improved fidelity of sound reproduction at the same time making possible perfect reproduction of both microgroove and standard recordings with a single stylus.

The 1952 Califone line also includes the patented and exclusive "Varipole" speed control which permits a gradual adjustment of turntable speed from 25 per cent below normal to 10 per cent above normal.

New Line of Paper Bags For Drive-Ins

P-798

Irving Singer, vice-president of Rex Specialty Bag Corp., Brooklyn, N. Y., has announced that the company has expanded its line of bags to include a complete assortment for drive-ins.

Added to the Rex line is a hot dog bag, a sandwich and hamburger bag and a "pillow-type" popcorn bag, all available in stock or special designs.

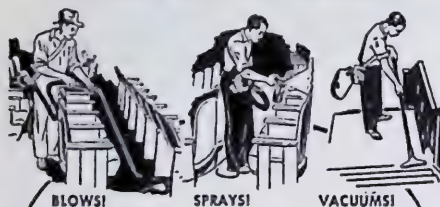
The new "pillow-type" popcorn bag is large enough to accommodate several fold-overs from the top. This feature, the company reports, helps keep corn fresh over night and makes it possible for the bag to withstand rough handling.

Rex Specialty Bag Corp. is the manufacturer of the original Noiseless Popcorn Bag for the theatreman's concession operation.



Red, Yellow, Blue and Green
Chrome trim, Chromium plated top

TRY IT THE **FREE** IDEAL All-Purpose Theater Cleaner



**MORE
MORE** THAN A POPCORN BLOWER
THAN A VACUUM CLEANER
—DOES EVERY KIND OF
THEATRE CLEANING!

Gets rid of floor litter in 1/3 the time of sweeping . . . simply blows it to the front of the theatre where it is easy to scoop up . . . blows dust and dirt from amplifiers, projectors, lights, decorations . . . vacuums carpets, draperies, ledges, grills . . . sprays deodorants, moth preventives, insecticides. Keeps entire theatre sparkling clean at a fraction the cost of other methods. Easy to use. Weighs just 9½ lbs. Full 2/3 horsepower.

Sold Through America's Leading Distributors



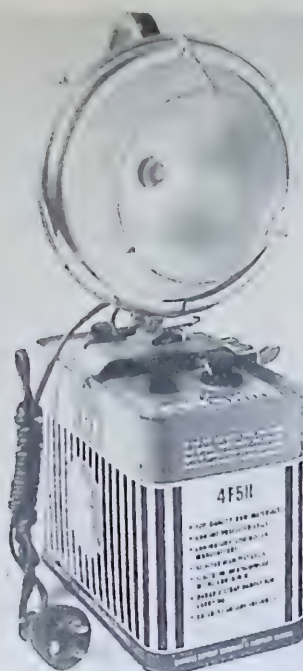
IDEAL INDUSTRIES, Inc.
5225 Park Avenue, Sycamore, Ill. **IDEAL**
FREE DEMONSTRATION . . . Please arrange for free demonstration of IDEAL Theatre Cleaner and send folder.

**MAIL
COUPON
TODAY!**

NAME _____
THEATRE _____
ADDRESS _____
CITY _____ ZONE _____ STATE _____

Compact Equipment Provides
Emergency Light

P-799



Theatremen are aware that patron safety is one of their obligations. Accidents resulting from current failure may be avoided by provision for instant automatic emergency lighting. The Defense Light offered to theatremen by the Electric Cord Co., gives protection from unexpected light failures, and requires no wiring. It plugs into any 110 volt AC wall outlet (DC available). If there is an interruption of the regular lighting circuit, the Defense Light will come on instantly and automatically from power supplied by the attached battery (it clamps on standard Burgess 6 or 7½ volt battery). The powerful 21 candle power floodlight will give many hours of emergency light. Head is adjustable in any direction.

Lightweight Vacuum Cleaner
Features Silent Operation

P-800

A new lightweight vacuum cleaner weighing only 30 pounds, and said by the manufacturer to be extremely silent in operation, is introduced by Huntington Laboratories, Inc.

Three-caster mounting prevents teetering on uneven floors and the unit's low center of gravity and 27½-inch height make it easily maneuverable in confined areas. It operates without belts of any kind and has extremely low power requirements, operating on 0-60 cycles with a 5/7 h.p. motor for 1½-inch air orifice and hose.

Heavy baked enamel is used to finish the interior of the unit. Rubber gaskets on the dust bag and water pan eliminate air leakage. Standard equipment includes 10 feet of 1½-inch flexible hose, steel floor cleaning wand, floor tool, upholstery tool, air filter bag and a 35-foot pull-out rubber cord plug set.

Automatic Vending Machine
Serves Non-Carbonated Drinks

P-801

An automatic juice dispenser which serves a selection of five canned drinks is announced by the Juice Bar Corp.

The unit comes complete with its own refrigerating system, and is of no cost to the user as the manufacturer installs and maintains the system. The five varieties of noncarbonated beverages offered are orange juice, grapefruit juice, orange and grapefruit blend, prune juice and chocolate drink.

Automatic indicators show when a rack is empty and when coin changer can no longer make change. An automatic electric can opener is contained in a dust-resisting chamber.

Ceiling Air Diffuser
Available in Three Sizes

P-802

A new ceiling air diffuser which can be used with air distribution systems which carry air at velocities up to 500 fpm and static pressures up to 6-inch water gauge static pressure, is introduced by Anemostat Corp.

Inducting room air, the unit mixes it with primary air in approximately equal proportions and discharges the mixture through the air diffuser. For each 100 cfm of primary air, more than 200 cfm of total air is discharged due to the combined effects of induction and aspiration.

Player-P.A. System
For Drive-In Use

P-803

A combination transcription player and public address system which incorporates an efficient scratch suppressor to control surface noise from worn records is introduced by Newcomb Audio Products Co.

The 10-watt, 2 speed unit plays standard 78 rpm recordings and 33½ rpm transcriptions up to 17¼-inches in diameter. The newly developed motor provides two basic speeds and has separate vernier control for speed variations.

Separate microphone and phonograph volume controls permit mixing as desired. A 12-inch dynamic speaker is mounted in a removable lid with a 25-foot cable and protected by a sturdy metal grill.

Swivel Light Has Radius
Of 360 Degrees

P-804

A swivel light with a universal turning radius of from 90 to 360 degrees, and designed for illuminating theatre lobbies, is introduced by Swiveller Co., Inc.

The unit can use a color lens and has a removable louver grid. The lamp is available in two styles, one using a 300-watt narrow beam spot with initial 100,000 beam candlepower, and the other using a 200-watt beam with a candlepower of 50,000.

The unit can be completely recessed or pulled out to various distances from the ceiling. Each lamp consists of the housing, lens and louver. The adjustable positions of the light are self-locking.



The first five-cent Christmas candy stocking will be introduced by Leaf Brands, Inc., this year as a theatre candy sales booster.

The new cello candy stocking is especially designed as a novel tree decoration and has a hole punched at the top of the bag so it can be hung from the Christmas tree as a holiday ornament.

Soap Dispenser Combines Economy, Durability

P-806

A sanitary soap dispenser which squeezes out as high as 1,000 hand washings from a single cake of soap is announced by Voorhis Tiebout Co.

The unit provides a supply of pure soap via the pulverizing action of the dispenser. The finish is rust and chip resistant and does not require repainting even after extensive use.

Portable Lighting Unit Gives 80 Light Hours

P-807

A strong-beamed and ruggedly built portable emergency light for use when regular power fails is introduced by the Carpenter Mfg. Co.

The light will furnish 80 continuous hours of light on one filament with a special two-filament bulb employed in the design. The beam can be tilted instantly to any height by finger-tip pressure. The unit is constructed of cast aluminum and has a shatter-resistant lens.

Fabric Wall Covering Is Washable

P-808

A new fabric wall covering which is washable, and is said to retain its decorative quality even after cleaning is introduced by Columbus Coated Fabrics Corp.

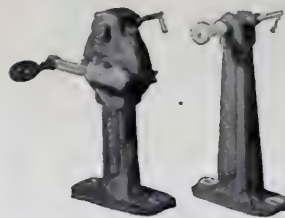
Extremely practical for remodeling programs, the covering promises to aid in the protection of walls and in preventing plaster cracks. It is resistant to rough treatment, and requires a minimum of wall maintenance.

BOXOFFICE :: October 6, 1951

WENZEL PROJECTOR COMPANY

Manufacturers of Many Types of

FILM REWINDERS



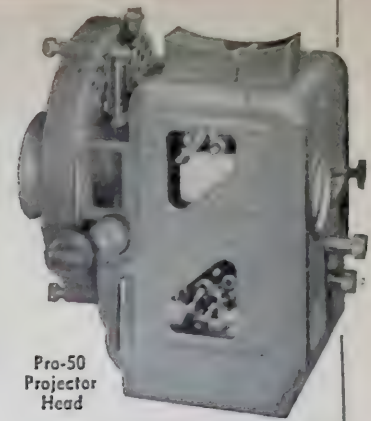
8 M/M
15 M/M
35 M/M

Write for
Illustrated
Brochure

WENZEL PROJECTOR CO.

2505-19 S. State St.

Chicago 16, Ill.



Pro-50
Projector
Head

How to Control theatre-cleaning Costs



THE surest way is to use *modern* cleaning equipment. G-E Heavy-duty Cleaners were designed only after a searching study of the theatre's special cleaning problems. As a result, a single G-E Cleaner with complete set of cleaning tools can:

- pick up water (mop water, rug shampoo suds, overflow, etc.)
- clean high-up, out-of-reach areas and pro-

jection screens safely, thoroughly, quickly.

- gather gravel, popcorn, cigarette stubs, as well as light dust.
- clean everything from carpets, draperies and upholstery to screens, hard floors and polished surfaces.

Each unit converts quickly to powerful *blower* action that makes collecting coarse litter from under theatre seats quick, easy and economical.

Units are compact and light in weight—men or women can operate them with equal ease.

Heavy-Duty Cleaning Equipment GENERAL ELECTRIC

GENERAL ELECTRIC COMPANY, Dept. 22-3030
1285 Boston Ave., Bridgeport 2, Conn.

Without obligation, please send complete details on heavy-duty cleaning equipment.

NAME _____

FIRM _____

ADDRESS _____

CITY _____

STATE _____

MAIL COUPON
FOR COMPLETE
DETAILS

**FOR SNAPLITE
SUPER SNAPLITE USERS**



memo

You have the finest projection lenses money can buy. Take care of them ...because ...although they are still available now, material restrictions may soon make it impossible to replace them.

That's why our repair policy is particularly important to you. We want you to know, that if a SNAPLITE lens should be damaged or need checking for any reason, we will completely recondition it at the factory, and return it in the least possible time. Consult your Theatre Equipment Dealer for details.



Movies are better than ever!
when you use

SUPER SNAPLITE

f/1.9 projection lenses

Yes "MOVIES ARE BETTER" and they're "BETTER THAN EVER" if you use Super Snaplite f/1.9 Projection Lenses. These superb lenses give you maximum light, maximum sharpness, and maximum contrast ...maximum viewing satisfaction for your patrons.

True speed of f/1.9 in every focal length up to 7 inches.
Ask for Bulletins 207 and 209.



KOLLMORGEN

2 Franklin Avenue
Brooklyn 11, New York

Optical

"You Get More Light
with Super Snaplite"

CORPORATION

Mirror That Bends For Decoration

P-809



Many decorative ideas may be achieved with a versatile new product called Miroflex, "the mirror that bends." With the full luster of fine mirrors, this adaptable material adheres readily to any surface, flat or curved.

Curved surfaces in theatres such as pillars, windows, display stands, and otherwise drab walls may now be given a modern touch quickly and inexpensively with Miroflex. The material is actually a sheet of small, exact multiples of cut mirror, affixed to a cloth backing by a patented process. It is easy to install, and available in a variety of cuts and colored mirror combinations.

Birdproofs Buildings Without Killing

P-810

National Bird Control Laboratories are offering a newly discovered substance called Roost-No-More, which when laid along ledges, ridges, sign tops and other favored roosting and nesting spots on theatres drives pigeons and starlings away. The product is a gelatin compound, easily applied with a standard caulking gun, which makes it disagreeable underfoot for the birds. It doesn't wash off in rains, and lasts about a year, according to the laboratories. Since the birds rarely return to a place once shunned, the one year is often enough. The product is said to be humane and harmless to birds.

Liquid Synthetic Detergent For Theatre Cleaning Jobs

P-811

A liquid synthetic detergent which handles a great number of cleaning jobs throughout the theatre is announced by J. I. Holcomb Mfg. Co.

The liquid is a natural free rinser and a mild neutral cleanser. There are no alkalies or acids to mar the working surface, the manufacturer states. Due to a high concentration of the mixture, only one part of liquid is required to 32 parts of water. It readily dissolves in hot or cold water, and leaves no dulling film.

In the remodeling and restyling of theatres, draperies can prove a powerful ally. The manner in which they are used can do much to enhance or change completely the appearance of the old interior.



**GOLDBERG
BROS.**
DENVER
COLO.

"no draft"
CASHIERS
**Speaking
tube**

\$6.00 — 2 1/4" to 4 1/4" opening
\$8.00 — 2 1/4" to 5 1/2" opening
Ask Your Dealer

Buy on Time & Save \$\$

You pay the same as for cash
plus small carrying charge

Exhibitors from Maine to California are using:
THE S.O.S. EASY PAYMENT PLAN
to improve their Theatre Equipment actually paying
it off from the Increase in Boxoffice Receipts.

Send for details on our Budget Plan
explaining what you need.

**SPECIAL! TEMPERED MASONITE
MARQUEE LETTERS**

4"—35c; 8"—50c; 10"—60c

Replaces Wagner, Adler, Bevelite (Specify which you have).

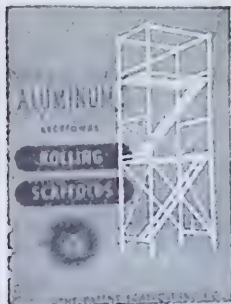
S.O.S. CINEMA SUPPLY CORP.

Dept. C, 602 W. 52 St., N. Y. 19 Cable: SOSOUND

LITERATURE

The following concerns have recently filed copies of interesting descriptive literature with the Modern Theatre Information Bureau. Readers who wish copies may obtain them promptly by using the Readers' Bureau postcard in this issue of *The Modern Theatre*.

L-1414 — ICE CREAM UNITS for freezing, storing and hardening ice cream and custards are described in a colorful and informative new booklet issued by Tekni-Craft. The booklet contains illustrations of eight types of units, plus descriptive details and a list of complete specifications.



L-1415 — VARIOUS TYPES OF scaffolding equipment are illustrated and described in a folder published by the Patent Scaffolding Co. Pictures show how to erect the scaffold units and various

diagrams reveal the many different styles available. The scaffolding described is sectional and can be constructed to reach as high as 24 feet.

L-1416—"THE FUNDAMENTALS of Fire Extinguishment" are discussed in a new pamphlet issued by the Ansul Chemical Co. The booklet contains an illustrated discussion of what fire is, classes of fire, and correct methods of extinguishing blazes. Emphasized particularly are the characteristics of flammable liquids and gasoline plus a discussion of why water should not be used in fighting a gasoline fire.

L-1417—A SUGGESTED SURVEY of present stand-by electric power equipment and a plan for an emergency stand-by system are topics discussed in a new and informative folder issued by D. W. Onan & Sons, Inc., and now available to exhibitors.

L-1418—A TWO-COLOR brochure titled "Why Are They Buying Plastic Upholstery?" is offered to theatre owners by the Plastic Coatings and Film Association. The attractive appearance, long wear, easy maintenance and economy of plastic upholstery are emphasized in the booklet, with the reason given for each of these qualities.

NEW Rugs for OLD!



Amazing new **MAGI-COL-R-FOAM** works miracles on old, faded rugs, carpets, and upholstered furniture. Cleans, **RE-DYES** faded colors like magic. This is something absolutely new. Send name on penny postcard today for full particulars—Free.

MAGICLEANER CO.

55 Jones St.

Newark 3, N. J.

RCA Service protects your Box-Office

—By guarding the HEART of your Theatre



PROJECTION... SOUND

...AND RCA SERVICE

It costs so little to protect so much

The advantages of RCA Service are yours at a cost so low, a few admissions daily pay for it. Write for complete information.



Sound and projection equipment (*the heart of your theatre*) will wear out through continuous performance, unless the equipment is protected by periodic checkups and preventive maintenance.

Guard your equipment . . . protect your box-office with *complete* RCA Service Coverage. RCA Service is more important today than ever before.

The possible scarcity of new sound and projection equipment . . . even replacement parts . . . makes it important that you protect the life of the equipment you now have. Coming events may require you to keep your equipment in operation for a much longer period than you plan. Prepare now for the future while replacement units are still available.

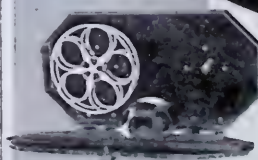
RCA Parts Plans cover all makes and types of theatre sound equipment, as well as projectors and accessory units. RCA Service protection is more vital today than ever before.



RCA SERVICE COMPANY, INC.

**A RADIO CORPORATION OF AMERICA SUBSIDIARY
CAMDEN, NEW JERSEY**

THE OPERATORS' FAVORITE!



Goldie's Automatic Enclosed Rewind Always Works! Silent, safe, U.L. approved! Eliminates fire hazard. Positive friction . . . can't clutch film. Tilt-back case . . . reels can't fly off. Microswitch safety cut-off . . . when door opens or film breaks, motor stops!

AT BETTER THEATRE SUPPLY DEALERS
GOLDE MANUFACTURING COMPANY
Dept. B0. 1220 W. MADISON ST., CHICAGO 7, ILLINOIS

To respond to this advertisement, use postage-paid card and this ad's key Number, 28-B.

MORE BEAUTY in GRIGGS CHAIRS

Their Beauty sparkles!

Comfort — the minute they're occupied!

Superior construction gives years of service.

WRITE FOR CATALOG



GRIGGS EQUIPMENT CO.
Belton, Texas

FINALLY **THEATRE CARPET AND RUG MAINTENANCE NOW MADE EASY**

Fully Patented
No Experts or Special Equipment Necessary With
"GLAMORENE"
The Perfect Wall to Wall Carpet Cleaner

Not a Liquid, Powder, Soap Foam or Alkali. NOTHING to Add or Mix!

Glamorene has been awarded the York Seal of quality for institutional products by the York Research Corporation of Connecticut, official testing laboratory for American Hotel Industry.

Makes Carpets Glamorous

- CLEANS carpets like new, absolutely dry, ready to walk on in 15 to 30 minutes, even in wet, stormy weather.
- REMOVES food film, grease, oil, tar, gum, etc.
- NO SHRINKAGE! No odor! No dust! No dry roll!
- RAISES crushed pile. Revives colors. Dustless!
- LOW PRICED, economical to use. Slashes labor costs.

Mfd. & Guaranteed by: Write for FREE Sample!
JERCLAYDON, INC.
927 Lincoln Road, Dept. 10, Miami Beach, Fla.

Sold by **NATIONAL THEATRE SUPPLY**
Division of National's Simplex-Broadmark Inc.
Throughout Canada: G. H. Wood & Company, Ltd.

A Big HIT!

Sold thru THEATRE SUPPLY DEALERS... Exclusively

Ask your Dealer

GOLDBERG Automatic FILM REWINDER

GOLDBERG BROS. DENVER, COLO.

For YOUR BOXOFFICE

Engraved by our exclusive process on lucite to your specifications.

LAMOLITE ILLUMINATED PRICE ADMISSION SIGNS

Our enlarged plant facilities assure OVERNIGHT service from coast to coast. Plastic Signs Engraved for the Entire Theatre

Send for Folder *Pat pend

Edgar S. Bowman
682 Sixth Avenue New York 10, N. Y.

For **TICKETS** of every description
ROLLS - MACHINE FOLDED
RESERVED SEAT - COUPON BOOKS, ETC.
Specialists since 1910

THE TOLEDO TICKET COMPANY
118 Erie St. Toledo 2, Ohio

L-1419—A NEW TYPE intercommunication system for theatre and drive-in use is introduced by Executone, Inc., in an attractive folder. The intercom unit, which features a chime signaling device, is completely described and illustrated, with specifications and installation procedures included.



L-1420—"CLEANING BY VACUUM" is the title of an interesting new folder issued by B. V. C. Appliance Co. and now available to theatremen as a maintenance guide. In addition to illustrations of the unit, the brochure pictures several accessory attachments which are available from the firm.

L-1421—THE FYR-FYTER Co. has published a folder describing its new vaporizing fire extinguisher. The folder details the operational methods of the new type extinguisher, and gives data concerning size, weight and disassembly for repairing.



L-1422—"How to BUILD A MODERN STAGE" is the title of an attractive booklet published by J. R. Clancy, Inc., as a guide for theatremen. The pamphlet contains illustrations of various Clancy installations and basic information regarding arrangement of mechanical equipment, roof heights, specifications, flexibility of arrangement and loads and moments.

L-1423—THE CAR-NA-VAR vacuum cleaner is discussed in a two-color single sheet available from the Continental Car-Na-Var Corp. A half page graph illustrates the cleaning power of the unit by showing the number of ounces of dirt removed from a specified amount of carpet in two minutes. Illustrations of the unit and a specifications list are also included.

L-1424—A COLORFULLY illustrated catalog describing equipment with which a fountain operator can serve cold food quickly has been published by the Bastian-Blessing Co. Discussed and illustrated in the catalog are various sandwich units, a refrigerated display case and a refrigerated backbar base with a cold pan top. Costs, selling prices and profits on a number of standard cold plates are shown.



L-1425—SOLAR LIGHT MFG. Co. has published a four-page brochure discussing Solarlite exit signs. Included in the brochure are illustrations of various wall-mounted signs for theatre use, plus specification charts, wall mounting instructions, and a detailed view of the construction of the unit.

L-1426—A CONCISE and authoritative booklet describing Westinghouse Unitaire conditioners is now available to theatremen from the air conditioning firm. A cutaway drawing of one conditioning unit is contained, and special features of the cooling line are detailed and illustrated. In addition, a condensed specifications chart is given on an inside page of the booklet.

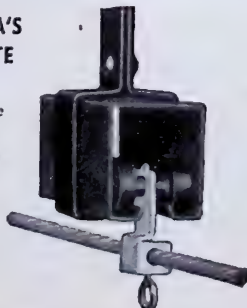


L-1427—THE STAR Mfg. Co. has issued a new catalog describing the firm's line of commercial food serving equipment. Included are illustrations and specifications charts on each unit, plus an up-to-date price list.

L-1428—AN EXCELLENT house organ which is available upon request from Mohawk Carpet Mills, Inc., is the Mohawk Pow Wow. The colorfully illustrated booklet contains features of general interest plus a carpet forecast or roundup and various other unusual features. A special monthly section is devoted to illustrations of new carpet patterns and weaves.

AMERICA'S FAVORITE

All ADC Tracks are equipped with new adjustable type floor pulleys.



"We support the most celebrated curtains in the world"

CURTAIN TRACKS

BESTEEL • SILENT STEEL • FENESTEEL

Simple, Smooth, Effortless, Durable

EXCELLENT DELIVERY NOW!



AUTOMATIC DEVICES COMPANY

116 N. 8th St.

Allentown, Pa.

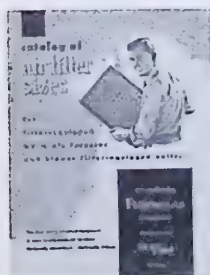
L-1420 — LAMOLITE illuminated display signs for use as a sales promoter at theatre refreshment stands, or as directional signs, are described and illustrated in a single-sheet published by Edgar S. Bowman. Suggested copy for the signs is given.

L-1430 — THE ENGINEERING and production facilities of Sola Electric Co. are outlined in a well-illustrated booklet available from the firm. The complete line of specialty transformers and their application is surveyed.



L-1431 — A SAFE chest catalog and an accompanying pamphlet describing various safe models are available from the Gary Safe Co. All the models are illustrated and described in the catalog which also contains a 1951 price list of items.

L-1432 — AN EXCELLENT house organ, samples of which may be obtained on request, is the Leedom Loom, published by the Leedom Carpet Co. The mailing brochure contains illustrations of new carpet styles and weaves, plus information regarding carpeting trends, recent installations and latest carpet patterns.



L-1433—A CATALOG of air filter sizes for filter equipped warm air furnaces and blower units has been published by Owens-Corning Fiberglas Corp. The 50-page booklet is planned to simplify and speed the ordering of air filters. Included is an alphabetical listing of

166 manufacturers of forced-warm-air heating equipment. Listed under the name of each are the sizes and number of filters needed for units manufactured by the company and the manufacturer's identification numbers.

L-1434—HUNTINGTON LABORATORIES, INC., has released a new sanitation handbook which includes information concerning theatre maintenance. The 48-page book also lists and describes many of the sanitation and maintenance products manufactured by the company. The colorful brochure is available on request through Huntington representatives or directly from the firm's home office.

L-1435—PUBLICATION OF A COMPLETE new eight-page, two-color brochure on plastic rock flooring is announced by United Laboratories, Inc. The instructive booklet contains a combination of information on how and where to apply the flooring material as well as certain technical data about the product itself. Many typical flooring applications are illustrated in the brochure showing how new life can be given old floors.

HIGHEST STANDARDS OF *Precision*

Projector Parts
Made to extremely close tolerances and individually inspected, guaranteeing interchangeability, trouble-free installation and smooth operation. Your Independent Theatre Supply Dealer carries them.

SUPER LAVEZZI MACHINE WORKS
"SERVICE" 4635 WEST LAKE STREET • CHICAGO 44, ILLINOIS
REG. U.S. PAT. OFF.

FOR WANT OF A NAIL...

YOU KNOW THE STORY: the horse, the rider and finally the battle was lost for want of a little nail.

WIN YOUR BATTLE AGAINST PROJECTION WEAR
Use only **GENUINE Simplex** PARTS

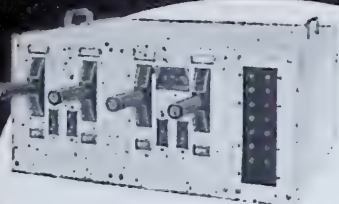
Equipment and Supplies for Every Theatre Need.

NATIONAL THEATRE SUPPLY
Division of National • Simplex • Blumhardt, Inc.

Available for immediate delivery

NEW POWERSTAT LIGHT DIMMING EQUIPMENT

Packaged
ASSEMBLIES
with COMPLETE
FACILITIES



IDEAL FOR THEATRES

Here's an economical POWERSTAT Dimmer, a PACKAGED assembly, designed to provide that "professional" touch to your stage presentations . . . at low cost.

New redesigned line provides for greater number of connections, choice of 3, 4, 5 and 6 circuits (all of 2000 watt capacity) and various handle combinations. Units are compact in size and light in weight, and offer maximum flexibility.

LEARN HOW YOU, TOO, CAN ENJOY PACKAGED DIMMING. WRITE FOR BULLETIN D651P TODAY.



THE SUPERIOR ELECTRIC CO. 
BRISTOL, CONNECTICUT

2101 DEMERS AVE., BRISTOL, CONNECTICUT

☐ Send me Bulletin D651P

NAME _____
COMPANY _____
CO. ADDRESS _____
CITY _____
ZONE _____ STATE _____

about PEOPLE and PRODUCT

CHARLES R. MAYER has been named assistant to the president of Textile Leather Corp. according to an announcement by Jules D. Lippmann, president. Mayer previously was vice-president and general manager of the Prestole Corp.

MARTIN F. BENNETT, eastern theatre sales representative for the RCA Engineering Products department, has been named sales manager of the theatre equipment section. He succeeds J. F. O'Brien, recently promoted to the post of sales manager of the theatre, visual and sound section.



Bennett was with Warner Bros. Theatres for 14 years before joining RCA in 1946. He is active in the Society of Motion Picture and Television Engineers.

FREMONT RUBBER Co. held its first regional distributors meeting at the plant September 17-19. Eight distributors representing outstanding districts in the country attended the meeting which was the first effort to form a distributors council which will be part of the Fremont sales-merchandising-advertising program in the future. Each year the representatives on the council will be rotated.

The entire merchandising and advertising program for 1952, new selling techniques and new products were discussed.

EUGENE F. HAINES, 65, assistant treasurer of the RCA Victor division, has retired after serving 50 years with the division and its predecessor companies.

SPACARB, INC. has announced the appointment of the Dobson Distributing Co., Dallas, as distributors of the Spacarb four-flavor Hot 'n' Cold Mix-A-Drink automatic beverage dispenser in eastern Arkansas, Louisiana, Mississippi and Texas.

Dobson Distributing Co. is owned and operated by Joseph and James Dobson. James Hosler, who has been Spacarb representative in this territory, is now directly affiliated with the Dobson firm. He will headquarter in Dallas.

SALES of the Chase Candy Co. during the year ended June 30, 1951, were \$11,425,458, an increase of 12 per cent over the previous year. R. A. Wenger, chairman of the board, reported to the stockholders recently.

ALECK ABRAHAMSON has been appointed vice-president in charge of sales for the Chunky Chocolate Corp. according to an announcement by Jeff Jaffe, president of the company. Abrahamson held a similar position with the Sweets Co. of America with whom he was associated for 20 years.



RAY CARSKY, merchandising director and confectionery manager of Balaban & Katz Theatres Corp., and Great States Theatres Corp., retired October 1 after 28 years of continuous service.

Carsky, who is leaving because of ill health, and on the recommendation of his family physician, will make his home in Sarasota, Fla.



A RESEARCH BUREAU for MODERN THEATRE PLANNERS

ENROLLMENT FORM FOR FREE INFORMATION

The MODERN THEATRE PLANNING INSTITUTE
825 Van Brunt Blvd.
Kansas City 1, Mo.
Gentlemen:

10-6-51

Please enroll us in your RESEARCH BUREAU to receive information, as released, on the following for Theatre Planning:

- | | | |
|--|--|---|
| ☐ Acoustics | ☐ Complete Remodeling | ☐ Projection Lamps |
| ☐ Air Conditioning | ☐ Decorating | ☐ Seating |
| ☐ Architectural Service | ☐ Drink Dispensers | ☐ Signs and Marquees |
| ☐ "Black" Lighting | ☐ Drive-In Equipment | ☐ Sound Equipment |
| ☐ Building Material | ☐ Lighting Fixtures | ☐ Television |
| ☐ Carpets | ☐ Plumbing Fixtures | ☐ Theatre Fronts |
| ☐ Coin Machines | ☐ Projectors | ☐ Vending Equipment |

☐ Other Subjects

Theatre _____ Seating Capacity _____

Address _____

City _____ State _____

Signed _____
(Owner-Manager)

The MODERN THEATRE SECTION

Boxoffice BOOKING GUIDE

The EXHIBITOR HAS HIS SAY ABOUT PICTURES

An open forum in which, for the most part, exhibitors report on subsequent-run showings of pictures. One (*) denotes a new contributor; two (**) is one who has been reporting for six months or longer; (***) a regular who has been reporting for one year or more. These columns are open to all exhibitors.

COLUMBIA

Al Jennings of Oklahoma (Col)—Dan Dur-yea, Gale Storm, Dick Foran. This is a good picture that should take generally. Played Thurs., Fri., Sat. Weather: Fair.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Sirocco (Col)—Humphrey Bogart, Marta Toren, Lee J. Cobb. This was disappointing as entertainment, and at the boxoffice, about the same as "In a Lonely Place." Doubled it with "Dial 1119" and many thought it was better than the top feature. It is good for strong midweek support. Played Wed., Thurs. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

Texan Meets Calamity Jane, The (Col)—Evelyn Ankers, James Ellison, Lee "Lasses" White. This is the worst piece of junk put out in years. I was playing this with "I Was a Communist for the FBI" and it sure did kill that one. It was so bad people were asking where we found it. Columbia made a large mistake when it bought this from an independent maker. I think a lot of Columbia but the company should watch a little closer when buying someone else's film. It would be a sharp move for every showman to pass this junk, for that's what it is. Played Sun., Mon., Tues.—William Graham, Majestic Theatre, Detroit. Neighborhood patronage. *

METRO-GOLDWYN-MAYER

Excuse My Dust (MGM)—Red Skelton, Sally Forrest, Macdonald Carey. For small towns, swell! They all left with a big grin on their faces. Business Sunday was over average but Monday brought the take to average for the run. "Dear Brat" (Para) was co-featured. It is a dud. Played Sun., Mon. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

QGreat Caruso, The (MGM)—Mario Lanza, Ann Blyth, Dorothy Kirsten. An artistic triumph which proved a big flop at the boxoffice. If you are in a small town, play it one day only. I played it three days and the third day I took in less than \$10. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

QKim (MGM)—Errol Flynn, Dean Stockwell, Paul Lukas. This is truly a fine picture in every sense of the word. It has a good cast, excellent color, top production qualities, etc., but is hard as heck to sell. If they had given it 20 more minutes of actual scenes taken on the great Indian road, showing more of the holy men, fakirs, etc., I think they would have had an equal to "King Solomon's Mines" at the "pasteboard counter." The story is much finer in "Kim" and comments were tops. It was well used merchandise before I got a chance to play it, on Sun., Mon., Tues.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Miniver Story, The (MGM)—Greer Garson, Walter Pidgeon, John Hodiak. This was a

Grade-A clinker here. First of all, it didn't draw. Those that came enjoyed it, especially the women—if you can call sobbing enjoyment. I didn't make expenses. Played Wed., Thurs.—Josef F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. ***

Next Voice You Hear . . . The (MGM)—James Whitmore, Nancy Davis, Gary Gray. Neither one of the ministers here wanted to stick his neck out on this one, but we still did 75 per cent of our usual gross on it. Played Tues., Wed.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. ***

Soldiers Three (MGM)—Stewart Granger, Walter Pidgeon, David Niven. An English story and an English cast. It is just like playing an English-made picture, so look out. I managed to break even on it but I lost my playdates. Played Sun., Mon. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

Three Guys Named Mike (MGM)—Jane Wyman, Van Johnson, Howard Keel. This is light entertainment that pleased almost everyone, but it takes more than a big cast to get them in for a story that's sold as a love story. Business was above average for this season. Played Sun., Mon. Weather: Cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

MONOGRAM

Bad Men of Tombstone (Mono)—Barry Sullivan, Marjorie Reynolds, Broderick Crawford. This isn't too good a picture, although we played it late and it did do some business. Played Mon., Tues., Wed. Weather: Fair.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

Bowery Battalion (Mono)—Leo Gorcey, Huntz Hall, Donald McBride. Oh, those silly Bowery Boys again, is the chant when we advertised them—but silly or not, they do the trick at the boxoffice and always furnish lots of laughs. The opening night we had a full

They Came in the Rain To See 'Ma and Pa'

MA AND PA KETTLE BACK ON THE FARM (U-I)—Marjorie Main, Percy Kilbride, Richard Long. Well, folks, again they done it! Of course percentage rears its ugly head but it was worth it. I honestly don't know where the people come from, and in the rain, too. I'm beginning to think rain is what we need for good business! I had excellent business, and the guffaws and belly laughs, I could feel right up in the booth. Even the sophisticates came and they must have enjoyed—sort of—because they stayed to the end. What one personally thinks of this kind of picture doesn't matter. It is money in the bank, for sure. Played Sat., Sun., Mon. Weather: Rain.—Josef F. Nehring, Floodwood Theatre, Minn. Small town, rural patrons. ***

Proud to Have Played It; It's All They Say It Is

SAMSON AND DELILAH (Para)—Hedy Lamarr, Victor Mature, George Sanders. It is everything they say it is, one of the greatest masterpieces ever made. They up the rental but it will do extra business, so it is worth it. I'm proud and happy to have played "Samson and Delilah." Played Sun., Mon., Tues. Weather: Cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

house—above average for both Fri., Sat. Weather: Cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town, rural patrons. ***

County Fair (Mono)—Rory Calhoun, Florence Bates, Jane Nigh. A good love story with trotting races to please horse-lovers. Business was only fair, due to a carnival playing only eight miles away. Played Fri., Sat. Weather: Okay.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patrons. ***

PARAMOUNT

Branded (Para)—Alan Ladd, Mona Freeman, Charles Bickford. Some time ago I wrote in this department about an Alan Ladd clinker named "Captain Carey, U.S.A." Mr. Ladd took it upon himself to write a note saying he was trying to get better pictures for "us'ns." Well, in case you read this, Mr. Ladd, I would say you have. "Branded" was thoroughly enjoyed by everyone and raised my morale by being the first near normal gross in weeks. Played Sat., Sun.—Josef F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. ***

Copper Canyon (Para)—Ray Milland, Hedy Lamarr, Macdonald Carey. This was one of the best western pictures we have played in some time. Comments on this were very good and the Technicolor and actors made this. We did above average on it. If your town likes this type, it will stand up alone. Played Sat., Mon. Weather: Good.—Sam Holmberg, Regal Theatre, Sturgis, Sask. Rural patrons. ***

Mating Season, The (Para)—Gene Tierney, John Lund, Miriam Hopkins. A very good comedy. I read in this section where this didn't do much business, so I went out and did some work with it. The result was not real big but the change did 100 per cent mid-week business and my patrons thanked me for telling them it was good—which it really is. Funny? Thelma Ritter's great! Played Wed., Thurs. Weather: Cool.—Carl P. Neitzel, Juno Theatre, Juneau, Wis. Local area patrons. ***

Molly (Para)—Gertrude Berg, Philip Loeb, Eli Mintz. Based on the radio serial, "The Goldbergs," this might have been a very good comedy but the director missed the boat and it is just a dull drama. I had walkouts and complaints and did not take in film rental. Skip it if you can. Played Tues., Wed., Thurs. Weather: Rainy.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

Passage West (Para)—John Payne, Dennis O'Keefe, Arleen Whelan. If you are looking for business, skip this one. I haven't a single picture from Paramount that has done

(Continued on next page)

The EXHIBITOR HAS HIS SAY

(Continued from preceding page)

any business since "At War With the Army." They seem to have but one interest—to get your name on the contract. From there on, just try and get a print out of them. Business was down 20 per cent. I have been taught the business the hard way. Played Fri., Sat.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

RKO RADIO

Gambling House (RKO)—Victor Mature, William Bendix, Terry Moore. A very good show with an Americanism theme that should prove okay. Business average. Played Fri., Sat. Weather: Good.—D. W. Trisko, Ritz Theatre, Jerome, Ariz. Mining patrons. ***

Tarzan and the Slave Girl (RKO)—Lex Barker, Vanessa Brown, Robert Alda. Since Tarzan got so fat, he had to become Jungle Jim. All my patrons seem to be boycotting this series and saving their shekels for Columbia's Tarzan. I had a fair midweek on this one but still nothing but squawks about this not being the real Tarzan. Played Wed., Thurs. Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

Thing From Another World, The (RKO)—Kenneth Tobey, Margaret Sheridan, James Young. This did average or a little better but was nothing extra. Some curious came who might not have attended an ordinary booking. The national advertising and song puts this over but the picture itself drags in spots and many complained that they were sorry it did not show the "Thing" in any closeups. Played Sun. (preview), Mon. Weather: All right.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural, small town patrons. ***

REPUBLIC

Arizona Cowboy, The (Rep) — Rex Allen, Teala Loring, Gordon Jones. For some strange reason I played two other Rex Allens before this one. The trailer on this really sells Rex Allen, with an introduction by Roy Rogers. Business was almost what it is on a Rogers, and the action fans, farmers and kids seem to like him. If Republic keeps his stories good with his singing and plenty of action, he can't miss. Played Fri., Sat. Weather: Cool.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Local area patrons. ***

Rock Island Trail (Rep)—Forrest Tucker, Adele Mara, Adrian Booth. Something was wrong with this one—not enough star value, maybe, but it gave us the worst Fri., Sat. we've had in months. And it certainly wasn't the cheapest feature I've used on this change in months. The picture isn't bad and seemed to entertain those who did take a chance but if you haven't chumped yet, I'd be mighty careful how anxious I got. It ain't worth it! Weather: Warm.—Bob Walker, Uintah Theatre, Fruita, Colo. Small town, rural patrons. ***

20th CENTURY-FOX

Cariboo Trail, The (20th-Fox)—Randolph Scott, George "Gabby" Hayes, Bill Williams. Business was good but the picture was not as outstanding as the price I paid would indicate. Customers grudgingly said, "Fair." Played Fri., Sat., Sun. Weather: Good.—Frank Sabin, Majestic Theatre, Eureka, Mont. Small town patrons. ***

Fourteen Hours (20th-Fox)—Paul Douglas, Richard Basehart, Barbara Bel Geddes. Here is a very good drama. If you can get them to come in and see it. You will find it hard to sell, as the cast is not too strong and the title is not too good—but it made me a little money. Played Tues., Wed., Thurs. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

Guy Who Came Back, The (20th-Fox) — Paul Douglas, Linda Darnell, Joan Bennett.

This is okay as strong support. It is about 15 minutes too long. However, all here were satisfied. It played under "Passage West" from Paramount, which was a bust. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

I'll Get By (20th-Fox)—June Haver, William Lundigan, Gloria DeHaven. You know something? When the critics pan hell out of any film, that's the time we clean up with it! This was one of the nicest musicals we have seen from Fox in a long time. The cast, for a change, did not have Betty Grable and they did so well we played to the best Sun., Mon. business in months. Dennis Day certainly has something the patrons are looking for. Play this and sing. Weather: Cold.—Dave S. Klein, Astra Theatre, Kitwe/Nkana, N. Rhodesia, Africa. Business and mining patrons. ***

Lucky Nick Cain (20th-Fox)—George Raft, Colleen Gray, Charles Goldner. This picture is not so hot. It was made in Italy, many of the scenes are too dark, and some of the recording is bad. I got by with it on Fri., Sat., but I was not proud to have shown it. Weather: Good.—E. M. Freiburger, Dewey Theatre, Dewey, Okla. Small town patrons. ***

Scudda Hoo! Scudda Hay! (20th-Fox)—June Haver, Lon McCallister, Walter Brennan. This one came out while we were out of business due to the fire, but we went back and picked it up. I went down front and explained to my folks that it wasn't new but was one I could guarantee they'd enjoy. They came

All Making Westerns Spoiling Everything

SADDLE TRAMP (U-I)—Joel McCrea, Wanda Hendrix, John Russell. Everyone is horning in on Autry and Rogers and spoiling it all. McCrea is not bad, though. Played Thurs., Fri., Sat. Weather: Fair.—Harland Rankin, Rankin Enterprises, Chatham, Ont. General patronage. ***

out to see it and let me know they liked it.—Jim Mote, Friendship Theatre, Sterling, Okla. Rural and small town patrons. ***

Secret of Convict Lake, The (20th-Fox)—Glenn Ford, Gene Tierney, Ethel Barrymore. Here is a picture that was different. I couldn't call it a western—more of a drama. The people here liked it, and mainly because it WAS different. It did a little better than average business. Without a doubt, it can be played any time. Played Thurs., Fri., Sat.—Howard C. Bayer, Iowa Theatre, Schleswig, Iowa. Farm patrons. ***

UNITED ARTISTS

Mister Universe (UA)—Jack Carson, Janis Paige, Vincent Edwards. Brother, did I take it on the chin with this one! It's supposed to be a comedy but it isn't. It's supposed to have star value, but its stars didn't mean a thing. I was supposed to make money on it, but I didn't. If you play it, put it on the tail-end of a double bill—and don't pay a fortune for it, either. Doubled with "Luck Losers" (Mono), which is not one of the better Bowery Boys, and the whole deal falled miserably. Played Wed., Thurs. Weather: Warm.—Carl F. Neitzel, Juno Theatre, Juneau, Wis. Small town patrons. ***

My Outlaw Brother (UA)—Mickey Rooney, Wanda Hendrix, Robert Preston. A very good outdoor picture—this is the one time they put Mickey Rooney in the type of role he seems to do best. As the half-pint cowboy, he was a scream. For our small towns, it was

definitely okay. Played Sunday. Weather: Fair.—Lloyd Hutchins, Pangburn and Kennsett theatres, Pangburn, Ark. Rural patrons. ***

UNIVERSAL-INTERNATIONAL

Abbott and Costello Meet the Invisible Man (U-I) — Bud Abbott, Lou Costello, Nancy Guild. I thought after running a reissue a while back these boys were played out. However, I did normal business with this and it did have some humor. Played Sat., Sun. Weather: Rainy.—Josef F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. ***

Bedtime for Bonzo (U-I)—Ronald Reagan, Diana Lynn, Walter Slezak. How the kids loved this—and the parents came along, too! You all know that's what counts. We were about 15 per cent over normal for midweek. When I think of the first group of Universal pictures I bought (which didn't do a thing) and this newer bunch (which all seem to click), I can't help complimenting them on making what at least my patrons like. Played Wed., Thurs.—Joseph F. Nehring, Floodwood Theatre, Floodwood, Minn. Small town, rural patrons. ***

Bedtime for Bonzo (U-I)—Ronald Reagan, Diana Lynn, Walter Slezak. U-I is giving the small towns the type of entertainment they like. This thrilled the children and even drew well from the adult trade. It gave us the best Sun., Mon. for some time. Weather: Hot.—Jim Mote, Friendship Theatre, Sterling, Okla. Rural, small town patrons. ***

Fat Man, The (U-I)—J. Scott Smart, Julie London, Rock Hudson. Very well liked. The Fat Man, jitterbugging with a cute dame, was a big hit. J. Scott Smart handled his role well and there were no walkouts. We think Universal has the makings of a good series in these. Business was better than usual for midweek. Played Tues., Wed., Thurs. Weather: Okay.—William J. Harris, Crown Theatre, Lincoln, Ark. Rural, small town patrons. ***

Ma and Pa Kettle Back on the Farm (U-I)—Marjorie Main, Percy Kilbride, Richard Long. It was a pleasure, Universal, in all respects. Thanks for keeping up a good bet in this series. Our patrons said this was the best of the series so far. We are looking forward to the next one. Played Sun., Mon., Tues. Weather: Cool.—Ken Christianson, Roxy Theatre, Washburn, N. D. Small town patrons. ***

WARNER BROS.

Along the Great Divide (WB)—Kirk Douglas, Virginia Mayo, Walter Brennan. There were so many desert scenes in this one that my patrons just about wore a trail to the drinking fountain. Business was below average. The picture is too slow—give it plenty of help. Played Fri., Sat. Weather: Clear.—Don Donohue, Novato Theatre, Novato, Calif. Small town, rural patrons. ***

Flame and the Arrow, The (WB)—Burt Lancaster, Virginia Mayo, Robert Douglas. A beautiful Technicolor production brimful of action. This picture should please anywhere. Played Sun., Mon., Tues. Weather: Cool.—Bill Leonard, Leonard Theatre, Cedar Vale, Kas. Small town, rural patrons. ***

Lullaby of Broadway (WB)—Doris Day, Gene Nelson, S. Z. Sakall. This is good, wholesome entertainment for the entire family—except for one drinking scene. S. K. Sakall should share top honors with Doris and Gene, as he gets more laughs in this one than in any he has ever appeared in here. Why not give us more of him? Business is way off as the hot weather is taking them to the nearby beaches and to other outdoor entertainment. The show itself is tops. Played Sun., Mon.—I. Roche, Vernon Theatre, Vernon, Fla. Small town, rural patrons. ***

REVIEW DIGEST

In the summary $\frac{1}{2}$ is rated 2 places, $\frac{1}{10}$ as 2 minutes.

P. G. Page	Title	Run Time	Type	Distributor	Reviewed	Beneficial	Harrison's Report	Variety	Film Daily	Illustrated Amusement	Readers Digest	Photoplay	Movie	New York Daily News	Summary
1294	Cyclone Fury (54) Western.....	Col			9- 1-51 ±		±	±	±	—					3-4-
1204	Cyrano de Bergerac (113) Drama.....	UA			11-15-50 ±	±	±	±	±	±	±	±	±	±	14-
D															
1276	Dakota Kid, The (60) Western.....	Rep			7- 7-51 ±	±	±	±	±	±					5-5-
1206	Dallas (94) Sup-West.....	WB			11-25-50 +	±	±	±	±	±	±	±	±	±	9-1-
1265	Danger Zone (60) Drama.....	LP			8-11-51 ±	±	±	±	±	±	±	±	±	±	4-3-
1176	Dark City (97) Drama.....	Para			8-12-50 +	±	±	±	±	±	±	±	±	±	10-1-
1268	Darling, How Could You! (95) Comedy.....	Para			8-18-51 ±	±	±	±	±	±	±	±	±	±	3-3-
1292	David and Bathsheba (123) Drama.....	20th-Fox			8-25-51 ±	±	±	±	±	±	±	±	±	±	14-
1296	Day the Earth Shook Still (92) Drama.....	20-Fox			9- 8-51 +	±	±	±	±	±	±	±	±	±	9-
1253	Dear Brut (62) Comedy.....	Para			4-23-51 +	±	±	±	±	±	±	±	±	±	7-6-
1302	Detective Story, The (103) Drama.....	MGM			9-29-51 +	±	±	±	±	±	±	±	±	±	3-
1197	Deported (63) Drama.....	U-I			10-28-50 +	±	±	±	±	±	±	±	±	±	6-3-
	Desert Fox, The (83) Drama.....	20th-Fox					±			±	±	±	±	±	4-
1144	Devil's Doorway (64) Drama.....	MGM			5-13-50 ±	±	±	±	±	±	±	±	±	±	6-4-
1229	Dial 1119 (75) Drama.....	MGM			2-10-51 +	±	±	±	±	±	±	±	±	±	8-2-
1296	Disc Jockey (60) Musical.....	Mono			9- 8-51 +	±	±	±	±	±	±	±	±	±	5-1-
1207	Double Crossbones (76) Com-Mus.....	U-I			12- 2-50 +	±	±	±	±	±	±	±	±	±	6-2-
1220	Double Deal (65) Drama.....	RKO			12-30-50 ±	±	±	±	±	±	±	±	±	±	6-4-
	Drums in the Deep South (67) Drama.....	RKO													1+
E															
1174	Edge of Doom (99) Drama.....	RKO			8- 5-50 +	±	±	±	±	±	±	±	±	±	10-1-
	Elephant Stampede (..) Drama.....	Mono													
1201	Emergency Wedding (78) Comedy.....	Col			11-11-50 +	±	±	±	±	±	±	±	±	±	7-4-
1226	Enforcer, The (63) Drama.....	WB			1-27-51 +	±	±	±	±	±	±	±	±	±	9-1-
1262	Excuse My Dust (82) Mus-Com.....	MGM			5-26-51 +	±	±	±	±	±	±	±	±	±	10+
1207	Experiment Alcatraz (53) Drama.....	RKO			12- 2-50 ±	±	±	±	±	±	±	±	±	±	4-6-
F															
1258	Fabiola (96) Drama.....	UA			5-12-51 ±	±	±	±	±	±	±	±	±	±	6-3-
1163	Farewell to Yesterday (90) Docum.....	20th-Fox			9-23-50 +	±	±	±	±	±	±	±	±	±	6+
1233	Father's Little Dividend (82) Comedy.....	MGM			2-24-51 ±	±	±	±	±	±	±	±	±	±	14+
	Father's Wild Game (61) Comedy.....	Mono													
1271	Father Takes the Air (61) Comedy.....	Mono			6-23-51 ±	±	±	±	±	±	±	±	±	±	2-1-
1247	Fat Man, The (77) Mys-Dr.....	U-I			4- 7-51 ±	±	±	±	±	±	±	±	±	±	7-5-
	FBI Girl (..) Drama.....	LP													
1255	Fighting Coast Guard (65) Drama.....	Rep			5- 5-51 +	±	±	±	±	±	±	±	±	±	8-3-
1241	Fingerprints Don't Die (55) Drama.....	LP			3-17-51 ±	±	±	±	±	±	±	±	±	±	4-4-
1180	Fireball, The (83) Drama.....	20th-Fox			8-26-50 +	±	±	±	±	±	±	±	±	±	8-3-
1253	First Legion, The (85) Drama.....	UA			4-23-51 +	±	±	±	±	±	±	±	±	±	7-1-
1256	Five (93) Drama.....	Col			5- 5-51 +	±	±	±	±	±	±	±	±	±	8+
1237	Flame of Stamboul (63) Drama.....	Col			3-10-51 +	±	±	±	±	±	±	±	±	±	7-5-
1281	Flying Leathernecks (102) Drama.....	RKO			7-28-51 +	±	±	±	±	±	±	±	±	±	8-1-
1219	Flying Missile, The (92) Drama.....	Col			12-30-50 +	±	±	±	±	±	±	±	±	±	7-2-
1244	Follow the Sun (77) Drama.....	20th-Fox			3-24-51 +	±	±	±	±	±	±	±	±	±	11+
1245	Footlight Varieties (61) Musical.....	RKO			3-31-51 ±	±	±	±	±	±	±	±	±	±	6-3-
1292	Force of Arms (100) Drama.....	WB			8-25-51 ±	±	±	±	±	±	±	±	±	±	9-2-
1209	For Heaven's Sake (92) Comedy.....	20th-Fox			12- 9-50 ±	±	±	±	±	±	±	±	±	±	10+
1293	Fort Dodge Stampede (60) Western.....	Rep			9-15-51 —	±	±	±	±	±	±	±	±	±	3-2-
1242	Fort Savage Raiders (54) Western.....	Col			3-17-51 ±	±	±	±	±	±	±	±	±	±	4-3-
1260	Fort Worth (60) Super-West.....	WB			5-19-51 +	±	±	±	±	±	±	±	±	±	7-4-
1267	Four in a Jeep (97) Drama.....	UA			6- 9-51 ±	±	±	±	±	±	±	±	±	±	9-1-
1236	14 Hours (91) Drama.....	20th-Fox			3-10-51 ±	±	±	±	±	±	±	±	±	±	13+
1261	Francis Goes to the Races (63) Com.....	U-I			5-26-51 ±	±	±	±	±	±	±	±	±	±	12+
1212	Franchise (60) West-Dr.....	U-I			12- 9-50 ±	±	±	±	±	±	±	±	±	±	8-3-
1187	Frost Tornado (60) Western.....	Rep			9-23-50 +	±	±	±	±	±	±	±	±	±	6-1-
1270	Frogmen, The (96) Drama.....	20th-Fox			6-16-51 ±	±	±	±	±	±	±	±	±	±	14+
1279	Fugitive Lady (78) Drama.....	Rep			7-21-51 —	±	±	±	±	±	±	±	±	±	3+
1167	Fuller Brush Girl, The (85) Comedy.....	Col			9-23-50 +	±	±	±	±	±	±	±	±	±	8-1-
1235	Fury of the Congo (69) Act-Dr.....	Col			3- 3-51 +	±	±	±	±	±	±	±	±	±	6-6-
G															
1220	Gambling House (80) Drama.....	RKO			12-30-50 ±	±	±	±	±	±	±	±	±	±	7-6-
1227	Gasoline Alley (77) Comedy.....	Col			2- 3-51 ±	±	±	±	±	±	±	±	±	±	7-2-
1224	Gene Autry and the Mounties (70) West.....	Col			1-20-51 ±	±	±	±	±	±	±	±	±	±	9-1-
1257	Ghost Chasers (69) Comedy.....	Mono			5-12-51 +	±	±	±	±	±	±	±	±	±	5-4-
1267	G.I. Jane (62) Comedy.....	LP			8-18-51 +	±	±	±	±	±	±	±	±	±	3-3-
1183	Glass Menagerie, The (107) Drama.....	WB			3-31-50 +	±	±	±	±	±	±	±	±	±	12+
1246	Go for Broke! (92) War-Dr.....	MGM			9-23-51 +	±	±	±	±	±	±	±	±	±	12+
1248	Golden Salamander, The (96) Drama.....	UA			4- 7-51 ±	±	±	±	±	±	±	±	±	±	6-3-
1300	Golden Horde, The (76) Drama.....	U-I			9-22-51 +	±	±	±	±	±	±	±	±	±	3-1-
	Gold Raiders (..) Drama.....	UA													
1249	Goodbye, My Fancy (107) Comedy.....	WB			4-14-51 ±	±	±	±	±	±	±	±	±	±	8-1-
1252	Great Caruso, The (110) Drama.....	MGM			4-21-51 ±	±	±	±	±	±	±	±	±	±	14+
1191	Great Manhunt, The (97) Drama.....	Col			10- 7-50 ±	±	±	±	±	±	±	±	±	±	8+
	(Reviewed as State Secret)														
1210	Great Missouri Raid, The (85) West-Dr.....	Para			12- 9-50 ±	±	±	±	±	±	±	±	±	±	8-1-
1230	Groom Wore Spurs, The (81) Comedy.....	U-I			2-10-51 ±	±	±	±	±	±	±	±	±	±	7-6-
1214	Grounds for Marriage (90) Comedy.....	MGM			12-16-50 +	±	±	±	±	±	±	±	±	±	8+
1261	Guy Who Came Back, The (91) Dr.....	20-Fox			5-26-51 +	±	±	±	±	±	±	±	±	±	8-3-
1251	Gypsy Fury (63) Drama.....	Mono			4-21-51 +	±	±	±	±	±	±	±	±	±	3-4-
H															
1249	Half Angel (77) Drama.....	20th-Fox			4-14-51 +	±	±	±	±	±	±	±	±	±	6-3-
1215	Halls of Montezuma (113) War-Dr.....	20th-Fox			12-23-50 +	±	±	±	±	±	±	±	±	±	10+
	950 Hamlet (142) Drama.....	U-I			7-10-48 ±	±	±	±	±	±	±	±	±	±	14-
1269	Happy Go Lovely (88) Musical.....	RKO			6-16-51 +	±	±	±	±	±	±	±	±	±	10-
1265	Hard, Fast and Beautiful (76) Drama.....	RKO			6- 2-51 +	±	±	±	±	±	±	±	±	±	10-

P. & Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Reports	Variety	Film Daily	Hollywood	Remester	Parade	Mane	New York	Daily News	Summary
1291	People Against O'Hara (103) Drama	8-25-51	+	MGM	6-25-51	+	+	+	+	+	+	+	+	+	+	+	10+2-
1287	People Will Talk (110) Comedy	20th-Fox	6-18-51	+	6-18-51	+	+	+	+	+	+	+	+	+	+	+	12+
1279	Pickup (79) Drama	Col	7-21-51	+	7-21-51	+	+	+	+	+	+	+	+	+	+	+	7+3-
1263	Pier 23 (60) Drama	LP	5-26-51	+	5-26-51	+	+	+	+	+	+	+	+	+	+	+	5+5-
1268	Pistol Harvest (60) Western	RKO	8-18-51	+	8-18-51	+	+	+	+	+	+	+	+	+	+	+	4+1-
1282	Place in the Sun, A (122) Drama	Para	7-28-51	+	7-28-51	+	+	+	+	+	+	+	+	+	+	+	9+
1269	Pool of London (66) Drama	U-I	8-18-51	+	8-18-51	+	+	+	+	+	+	+	+	+	+	+	5+3-
1225	Prairie Roundup (53) Western	Col	1-27-51	+	1-27-51	+	+	+	+	+	+	+	+	+	+	+	5+2-
1219	Prehistoric Women (74) Drama	UA	12-30-50	+	12-30-50	+	+	+	+	+	+	+	+	+	+	+	5+4-
1212	Prelude to Fame (76) Mus-Dr	U-I	12-9-50	+	12-9-50	+	+	+	+	+	+	+	+	+	+	+	5+
1171	Pretty Baby (92) Comedy	WB	7-29-50	+	7-29-50	+	+	+	+	+	+	+	+	+	+	+	7+3-
1221	Pride of Maryland (60) Drama	Rep	1-13-51	+	1-13-51	+	+	+	+	+	+	+	+	+	+	+	7+4-
1266	Prince Who Was a Thief (83) Drama	U-I	6-2-51	+	6-2-51	+	+	+	+	+	+	+	+	+	+	+	6+1-
1187	Prisoners in Petticoats (60) Drama	Rep	9-23-50	+	9-23-50	+	+	+	+	+	+	+	+	+	+	+	5+7-
1256	Prowler, The (92) Drama	UA	5-5-51	+	5-5-51	+	+	+	+	+	+	+	+	+	+	+	8+5-
1203	Pygmy Island (69) Drama	Col	11-18-50	+	11-18-50	+	+	+	+	+	+	+	+	+	+	+	6+7-
Q																	
1238	Quebec (85) Drama	Para	3-10-51	±	3-10-51	±	±	±	±	±	±	±	±	±	±	±	5+5-
1244	Queen for a Day (107) Drama	UA	3-24-51	+	3-24-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
R																	
	Racket, The (60) Drama	RKO															
1200	Raiders of Tomahawk Creek (55) Western	Col	11-4-50	+	11-4-50	+	+	+	+	+	+	+	+	+	+	+	5+3-
1235	Raton Pass (84) Western	WB	3-3-51	±	3-3-51	±	±	±	±	±	±	±	±	±	±	±	8+5-
1238	Rawhide (86) West-Dr	20th-Fox	3-10-51	+	3-10-51	+	+	+	+	+	+	+	+	+	+	+	10+
1263	Red Badge of Courage (69) Drama	MGM	8-18-51	+	8-18-51	+	+	+	+	+	+	+	+	+	+	+	7+2-
1214	Redhead and the Cowboy (82) Drama	Para	12-16-50	+	12-16-50	+	+	+	+	+	+	+	+	+	+	+	5+4-
1167	Redwood Forest Trail (67) Western	Rep	9-23-50	+	9-23-50	+	+	+	+	+	+	+	+	+	+	+	5+4-
1302	Reunion in Reno (80) Drama	U-I	9-29-51	+	9-29-51	+	+	+	+	+	+	+	+	+	+	+	3+1-
1216	Revenue Agent (72) Drama	Col	12-23-50	+	12-23-50	+	+	+	+	+	+	+	+	+	+	+	7+5-
1284	Rhubarb (94) Comedy	Para	8-4-51	+	8-4-51	+	+	+	+	+	+	+	+	+	+	+	10+1-
1230	Rhythm Inn (71) Musical	Mono	2-10-51	±	2-10-51	±	±	±	±	±	±	±	±	±	±	±	5+3-
1276	Rich, Young and Pretty (95) Musical	MGM	7-7-51	+	7-7-51	+	+	+	+	+	+	+	+	+	+	+	9+
1232	Ridin' the Outlaw Trail (56) Western	Col	2-17-51	±	2-17-51	±	±	±	±	±	±	±	±	±	±	±	5+2-
1180	Right Cross (90) Drama	MGM	8-26-50	+	8-26-50	+	+	+	+	+	+	+	+	+	+	+	8+
1201	Rio Grande (105) Sup-West	Rep	11-11-50	+	11-11-50	+	+	+	+	+	+	+	+	+	+	+	12+1-
1204	Rio Grande Patrol (60) Western	RKO	11-18-50	+	11-18-50	+	+	+	+	+	+	+	+	+	+	+	5+2-
1299	River, The (99) Drama	UA	9-22-51	±	9-22-51	±	±	±	±	±	±	±	±	±	±	±	9+2-
1284	Roadblock (73) Drama	RKO	8-4-51	+	8-4-51	+	+	+	+	+	+	+	+	+	+	+	4+3-
	Roaring City (60) Drama	LP															1+1-
	Rocky Mountain (83) Sup-West	WB	10-7-50	+	10-7-50	+	+	+	+	+	+	+	+	+	+	+	8+1-
1284	Redeo King and the Senorita (67) West	Rep	8-4-51	±	8-4-51	±	±	±	±	±	±	±	±	±	±	±	5+2-
1217	Requiem (79) Western	UA	12-23-50	±	12-23-50	±	±	±	±	±	±	±	±	±	±	±	7+5-
1229	Rough Riders of Durango (60) Western	Rep	2-10-51	+	2-10-51	+	+	+	+	+	+	+	+	+	+	+	6+2-
1185	Rookie Fireman (63) Drama	Col	9-16-50	±	9-16-50	±	±	±	±	±	±	±	±	±	±	±	6+7-
1229	Royal Wedding (93) Musical	MGM	2-10-51	+	2-10-51	+	+	+	+	+	+	+	+	+	+	+	13+
1204	Rustlers on Horseback (60) Western	Rep	11-25-50	+	11-25-50	+	+	+	+	+	+	+	+	+	+	+	5+2-
S																	
1247	Saddle Legion (60) Western	RKO	4-7-51	+	4-7-51	+	+	+	+	+	+	+	+	+	+	+	5+3-
1182	Saddle Tramp (76) Western	U-I	9-2-50	+	9-2-50	+	+	+	+	+	+	+	+	+	+	+	9+3-
1275	St. Benny, the Dip (81) Comedy	UA	7-7-51	±	7-7-51	±	±	±	±	±	±	±	±	±	±	±	5+3-
1054	Samson and Delilah (128) Drama	Para	10-29-49	+	10-29-49	+	+	+	+	+	+	+	+	+	+	+	14+
1254	Santa Fe (89) Western	Col	4-28-51	+	4-28-51	+	+	+	+	+	+	+	+	+	+	+	7+2-
1295	Saturday's Hero (111) Drama	Col	9-8-51	+	9-8-51	+	+	+	+	+	+	+	+	+	+	+	9+
1278	Savage Drums (70) Adv-Dr	LP	7-14-51	±	7-14-51	±	±	±	±	±	±	±	±	±	±	±	3+4-
1245	Scar, The (85) Drama	UA	3-31-51	±	3-31-51	±	±	±	±	±	±	±	±	±	±	±	9+3-
1302	Sea Hornet (84) Drama	Rep	9-29-51	±	9-29-51	±	±	±	±	±	±	±	±	±	±	±	3+3-
1258	Sealed Cargo (90) Mys-Dr	RKO	5-12-51	+	5-12-51	+	+	+	+	+	+	+	+	+	+	+	8+1-
1213	Second Face, The (72) Drama	UA	12-16-50	±	12-16-50	±	±	±	±	±	±	±	±	±	±	±	5+6-
1226	Second Woman, The (91) Drama	UA	1-27-51	±	1-27-51	±	±	±	±	±	±	±	±	±	±	±	7+3-
1274	Secret of Convict Lake, The (83) Dr	20th-Fox	6-30-51	+	6-30-51	+	+	+	+	+	+	+	+	+	+	+	8+1-
1274	Secrets of Monte Carlo (60) Drama	Rep	6-30-51	±	6-30-51	±	±	±	±	±	±	±	±	±	±	±	5+6-
1195	September Affair (103) Drama	Para	10-21-50	+	10-21-50	+	+	+	+	+	+	+	+	+	+	+	9+1-
1180	Shakedown (60) Drama	U-I	8-26-50	±	8-26-50	±	±	±	±	±	±	±	±	±	±	±	7+4-
1211	Short Grass (82) Western	Mono	12-9-50	±	12-9-50	±	±	±	±	±	±	±	±	±	±	±	7+5-
1268	Show Boat (103) Musical	MGM	6-9-51	+	6-9-51	+	+	+	+	+	+	+	+	+	+	+	14+
1217	Sierra Passage (80) Western	Mono	12-23-50	±	12-23-50	±	±	±	±	±	±	±	±	±	±	±	6+4-
1272	Silver Canyon (70) Western	Col	6-23-51	+	6-23-51	+	+	+	+	+	+	+	+	+	+	+	5+3-
1246	Silver City Bonanza (67) Western	Rep	3-31-51	+	3-31-51	+	+	+	+	+	+	+	+	+	+	+	6+3-
1273	Sirocco (96) Drama	Col	6-30-51	±	6-30-51	±	±	±	±	±	±	±	±	±	±	±	7+4-
1264	Skipalong Rosenbloom (73) Comedy	UA	5-26-51	+	5-26-51	+	+	+	+	+	+	+	+	+	+	+	4+3-
	Sky High (..) Drama	LP															
	Slaughter Trail (..) Drama	RKO															
1183	Sleeping City, The (85) Drama	U-I	9-9-50	+	9-9-50	+	+	+	+	+	+	+	+	+	+	+	7+1-
1259	Smuggler's Gold (64) Adv-Dr	Col	5-19-51	±	5-19-51	±	±	±	±	±	±	±	±	±	±	±	7+5-
1252	Smuggler's Island (75) Drama	U-I	4-21-51	±	4-21-51	±	±	±	±	±	±	±	±	±	±	±	7+5-
1263	Snake River Desperadoes (54) Western	Col	5-26-51	±	5-26-51	±	±	±	±	±	±	±	±	±	±	±	5+4-
1226	So Long at the Fair (85) Drama	UA	1-27-51	±	1-27-51	±	±	±	±	±	±	±	±	±	±	±	8+1-
1243	Soldiers Three (92) Drama	MGM	3-24-51	+	3-24-51	+	+	+	+	+	+	+	+	+	+	+	8+1-
	Something to Live For (..) Drama	Para															
1194	Southside 1-1000 (73) Drama	Mono	10-14-50	+	10-14-50	+	+	+	+	+	+	+	+	+	+	+	8+2-
1229	Spoilers of the Plains (67) Western	Rep	2-10-51	±	2-10-51	±	±	±	±	±	±	±	±	±	±	±	6+2-
	Stagecoach Driver (..) Western	Mono															1+1-
1218	Stage to Tucson (82) Western	Col	12-23-50	+	12-23-50	+	+	+	+	+	+	+	+	+	+	+	6+4-
1121	Stars in My Crown (90) Drama	MGM	3-4-50	+	3-4-50	+	+	+	+	+	+	+	+	+	+	+	10+
1222	Steel Helmet, The (84) Drama	LP	1-13-51	+	1-13-51	+	+	+	+	+	+	+	+	+	+	+	10+1-
1271	Step That Cub (60) Comedy	LP	6-23-51	±	6-23-51	±	±	±	±	±	±	±	±	±	±	±	1+2-
1214	Storm Warning (91) Drama	WB	12-16-50	+	12-16-50	+	+	+	+	+	+	+	+	+	+	+	9+
1269	Strangers on a Train (101) Drama	WB	6-16-51	+	6-16-51	+	+	+	+	+	+	+	+	+	+	+	13+
1270	Streetcar Named Desire, A (122) Drama	WB	6-16-51	+	6-16-51	+	+	+	+	+	+	+	+	+	+	+	12+
1273	Strictly Dishonorable (95) Drama	MGM	6-30-51	±	6-30-51	±	±	±	±	±	±	±	±	±	±	±	7+
1285	Strip, The (85) Drama	MGM	8-11-51	±	8-11-51	±	±	±	±	±	±	±	±	±	±	±	7+3-

P. & Page	Title	Run Time	Type	Distributor	Reviewed	Boxoffice	Harrison's	Reports	Variety	Film Daily	Forecast	Music	Parade	Mane	New York	Daily News	Summary
1294	Submarine Command (87) Drama.....	Para			9- 1-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
1228	Sugarfoot (80) Super-West.....	WB			2- 3-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
1295	Sunny Side of the Street (71) Musical..	Col			9- 8-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
1190	Sunset in the West (67) Western.....	Rep			9-30-50	+	+	+	+	+	+	+	+	+	+	+	6+2-
1201	Sun Sets at Dawn, The (71) Drama.....	UA			11-11-50	+	+	+	+	+	+	+	+	+	+	+	6+2-
1195	Surrender (90) Drama.....	Rep			10-21-50	+	+	+	+	+	+	+	+	+	+	+	6+2-
1239	Sword of Monte Cristo (80) Drama.....	20th-Fox			3-17-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
T																	
1269	Take Care of My Little Girl (93) Mus....	20-Fox			6-16-51	-	+	+	+	+	+	+	+	+	+	+	7+2-
1284	Tall Target, The (78) Drama.....	MGM			8- 4-51	+	+	+	+	+	+	+	+	+	+	+	7+2-
1205	Taming of Dorothy, The (75) Comedy....	UA			11-25-50	+	+	+	+	+	+	+	+	+	+	+	4+2-
1228	Target Unknown (50) Drama.....	U-I			2- 3-51	+	+	+	+	+	+	+	+	+	+	+	7+2-
1244	Tarzan's Peril (79) Drama.....	RKO			3-24-51	+	+	+	+	+	+	+	+	+	+	+	6+4-
1236	Teresa (103) Drama.....	MGM			3- 3-51	+	+	+	+	+	+	+	+	+	+	+	9+4-
1200	Texas Meets Calamity Jane, The (71) West	Col			11- 4-50	-	+	+	+	+	+	+	+	+	+	+	2+7-
1242	Texas Never Cry (70) Western.....	Col			3-17-51	+	+	+	+	+	+	+	+	+	+	+	4+4-
1298	Texas Carnival (77) Musical.....	MGM			9-15-51	+	+	+	+	+	+	+	+	+	+	+	5+2-
1266	Texas Rangers, The (74) Western.....	Col			6- 2-51	+	+	+	+	+	+	+	+	+	+	+	7+3-
1268	That's My Boy (100) Comedy.....	Para			6- 9-51	+	+	+	+	+	+	+	+	+	+	+	11+2-
1264	They Were Not Divided (102) Drama....	UA			5-26-51	+	+	+	+	+	+	+	+	+	+	+	3+2-
1250	Thing From Another World (86) Drama....	RKO			4-14-51	+	+	+	+	+	+	+	+	+	+	+	10+2-
1293	This Is Korea (50) Doc.....	Rep			9- 1-51	+	+	+	+	+	+	+	+	+	+	+	7+2-
1225	13th Letter, The (85) Drama.....	20th-Fox			1-27-51	+	+	+	+	+	+	+	+	+	+	+	10+2-
1224	Three Desperate Men (69) Western.....	LP			1-20-51	+	+	+	+	+	+	+	+	+	+	+	3+4-
1232	Three Guys Named Mike (90) Comedy....	MGM			2-17-51	+	+	+	+	+	+	+	+	+	+	+	9+2-
1202	Three Husbands (78) Comedy.....	UA			11-11-50	+	+	+	+	+	+	+	+	+	+	+	8+1-
1182	Three Secrets (95) Drama.....	WB			9- 2-50	+	+	+	+	+	+	+	+	+	+	+	8+2-
1272	Three Steps North (65) Drama.....	UA			6-23-51	+	+	+	+	+	+	+	+	+	+	+	7+4-
1252	Thunder in God's Country (67) Western..	Rep			4-21-51	+	+	+	+	+	+	+	+	+	+	+	6+3-
1285	Thunder on the Hill (84) Drama.....	U-I			8-11-51	+	+	+	+	+	+	+	+	+	+	+	6+2-
1180	Toast of New Orleans (58) Musical.....	MGM			2-26-50	+	+	+	+	+	+	+	+	+	+	+	10+2-
1192	To Please a Lady (102) Comedy.....	MGM			10- 7-50	+	+	+	+	+	+	+	+	+	+	+	8+1-
1255	Tokyo File 212 (84) Drama.....	RKO			5- 5-51	+	+	+	+	+	+	+	+	+	+	+	6+6-
1222	Tomahawk (82) Sup-West.....	U-I			1-13-51	+	+	+	+	+	+	+	+	+	+	+	7+1-
1288	Tomorrow Is Another Day (50) Drama....	WB			8-18-51	+	+	+	+	+	+	+	+	+	+	+	7+1-
1210	Tougher They Come, The (69) Drama....	Col			12- 9-50	+	+	+	+	+	+	+	+	+	+	+	7+5-
1215	Trial of Robin Hood (67) Western.....	Rep			12-23-50	+	+	+	+	+	+	+	+	+	+	+	6+3-
1186	Train to Tombstone (59) Western.....	LP			9-16-50	-	+	+	+	+	+	+	+	+	+	+	1+4-
1190	Trio (92) Com-Dr.....	Para			9-30-50	+	+	+	+	+	+	+	+	+	+	+	11+2-
1191	Trippoli (95) Hist-Dr.....	Para			10- 7-50	+	+	+	+	+	+	+	+	+	+	+	10+2-
1209	Try and Get Me (92) Drama.....	UA			12- 9-50	+	+	+	+	+	+	+	+	+	+	+	9+1-
(Reviewed as Sound of Fury)																	
1304	Two-Dollar Bettor (72) Drama.....	Reelart			9-29-51	+	+	+	+	+	+	+	+	+	+	+	2+1-
1194	Two Flags West (92) Act-Dr.....	20th-Fox			10-14-50	+	+	+	+	+	+	+	+	+	+	+	9+1-
1274	Two Gals and a Guy (70) Comedy....	UA			6-30-51	+	+	+	+	+	+	+	+	+	+	+	3+6-
1217	Two Lost Worlds (60) Drama.....	UA			12-23-50	+	+	+	+	+	+	+	+	+	+	+	6+5-
1273	Two of a Kind (75) Drama.....	Col			6-30-51	+	+	+	+	+	+	+	+	+	+	+	7+5-
Two Tickets to Broadway (...) Musical..RKO																	
1196	Two Weeks With Love (93) Mus-Com....	MGM			10-21-50	+	+	+	+	+	+	+	+	+	+	+	9+2-
U																	
1202	Undercover Girl (83) Drama.....	U-I			11-11-50	-	+	+	+	+	+	+	+	+	+	+	6+4-
1209	Under Mexican Stars (67) Western.....	Rep			12- 9-50	+	+	+	+	+	+	+	+	+	+	+	6+3-
1216	Under the Gun (83) Drama.....	U-I			12-23-50	+	+	+	+	+	+	+	+	+	+	+	7+4-
1166	Union Station (81) Drama.....	Para			7-15-50	-	+	+	+	+	+	+	+	+	+	+	9+1-
Unknown World (...) Drama.....LP																	
1236	Up Front (92) War-Drama.....	U-I			3- 3-51	+	+	+	+	+	+	+	+	+	+	+	9+2-
V																	
1234	Valentino (108) Drama.....	Col			2-24-51	+	+	+	+	+	+	+	+	+	+	+	11+2-
Varieties on Parade (67) Musical.....LP																	
1207	Vendetta (84) Drama.....	RKO			12- 2-50	+	+	+	+	+	+	+	+	+	+	+	7+4-
1227	Vengeance Valley (82) Sup-West.....	MGM			2- 3-51	+	+	+	+	+	+	+	+	+	+	+	9+2-
1120	Vicious Years, The (81) Drama.....	UA															
W																	
1181	Walk Softly, Stranger (81) Drama.....	RKO			9- 2-50	+	+	+	+	+	+	+	+	+	+	+	8+4-
Wanted: Dead or Alive (59) Western..Mene																	
1265	Warpath (93) Drama.....	Para			6- 2-51	+	+	+	+	+	+	+	+	+	+	+	7+2-
1205	Watch the Birdie (72) Comedy.....	MGM			11-26-50	+	+	+	+	+	+	+	+	+	+	+	8+1-
1295	Well, The (88) Drama.....	UA			9- 8-51	+	+	+	+	+	+	+	+	+	+	+	12+2-
1260	Wells Fargo Gunmaster (60) Western..	Rep			5-29-51	+	+	+	+	+	+	+	+	+	+	+	6+3-
1204	West Point Story, The (107) Drama....	WB			11-18-50	+	+	+	+	+	+	+	+	+	+	+	12+1-
1249	When I Grow Up (90) Drama.....	UA			4-14-51	+	+	+	+	+	+	+	+	+	+	+	7+1-
1257	When the Redskins Ride (78) Western..	Col			5-12-51	+	+	+	+	+	+	+	+	+	+	+	6+4-
1294	When Worlds Collide (81) Drama.....	Para			9- 1-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
1219	When You're Smiling (75) Drama.....	Col			12-30-50	+	+	+	+	+	+	+	+	+	+	+	5+4-
1160	Where Danger Lives (84) Drama.....	RKO			6-24-50	+	+	+	+	+	+	+	+	+	+	+	7+5-
1250	Whirlwind (70) Western.....	Col			4-14-51	+	+	+	+	+	+	+	+	+	+	+	6+2-
1287	Whistle at Eaton Falls, The (56) Drama	Col			8-18-51	+	+	+	+	+	+	+	+	+	+	+	6+4-
1260	Wicked City, The (76) Drama.....	UA			5-19-51	+	+	+	+	+	+	+	+	+	+	+	1+3-
Woman in the Dark (...) Drama.....Rep																	
1191	Woman on the Run (77) Drama.....	U-I			10- 7-50	+	+	+	+	+	+	+	+	+	+	+	8+2-
1191	Wyoming Mail (87) Western.....	U-I			10- 7-50	+	+	+	+	+	+	+	+	+	+	+	7+2-
Y																	
1232	Yank in Keran, A (73) War-Drama....	Col			2-17-51	+	+	+	+	+	+	+	+	+	+	+	7+3-
Yellow Fin (...) Drama.....Mene																	
1283	Yes Sir, Mr. Bones (54) Musical.....	LP			8- 4-51	+	+	+	+	+	+	+	+	+	+	+	3+4-
1292	You Never Can Tell (78) Comedy.....	U-I			8-28-51	+	+	+	+	+	+	+	+	+	+	+	8+2-
1233	You're in the Navy Now (93) Com. 20th-Fox				2-24-52	+	+	+	+	+	+	+	+	+	+	+	8+2-
(Reviewed as U.S.S. Teahettle)																	
Yukon Manhunt (62) Adv-Dr.....Mene																	

FEATURE CHART

Feature productions by company in order of release. Number in square is national release date. Running time is in parentheses. Type of story is indicated by letters and combinations thereof as follows: (C) Comedy; (D) Drama; (CD) Comedy-Drama; (F) Fantasy; (M) Musical; (W) Western; (SW) Superwestern. Release number follows. O denotes BOXOFFICE Blue Ribbon Award Winner. O denotes color photography. For review dates and Picture Guide page numbers, see Review Digest.

	COLUMBIA	LIPPERT	M-G-M	MONOGRAM
NOVEMBER	Harriet Craig (94) D..323 Joan Crawford, Allyn Joslyn, Wendell Corey Emergency Wedding (78) C..332 Larry Parks, Una Merkel, Barbara Hale Pymy Island (69) D..342 Johnny Weissmuller, Ann Sarge, David Bruce Texan Meets Cal'ity Jane (71) W..303 Chain Gang (70) D..313 Douglas Kennedy, Marjorie Lord Blazing Sun (70) W..246	Return of Jesse James (75) D..4907 John Ireland, Henry Hull Border Rangers (57) W..4933 Don Barry, Wally Vernon Holiday Rhythm (59) C..4911 Mary Beth Hughes, David Street	Dial 1119 (75) D..107 Marshall Thompson, Virginia Field, Andrea King Stars in My Crown (50) D..40 Joel McCrea, Ellen Drew, Dean Stockwell Two Weeks With Love (93) M..108 Jane Powell, Ricardo Montalban, Louis Calhern OKing Solomon's Mines (105) D..109 Stewart Granger, Richard Carlson, Deborah Kerr	Joe Palooka in the Squeared Circle (53) C..5117 Joe Kirkwood Jr., James Gleason Southside 1-1000 (73) D..AA17 Don DeFore, Andrea King, George Tobias Outlaw Gold (51) W..4934 Johnny Mack Brown, Jane Adams, Myron Healy
DECEMBER	Killer That Stalked N. Y. (79) D..338 (Reviewed as Frightened City) Betsy Keays, William Bishop He's a Cockeyed Wonder (77) C..340 Mickey Rooney, Terry Moore, William Demarest Lightning Gums (53) W..361 Charles Starrett, Smiley Burnette Tougher They Come, The (69) D..303 Wayne Morris, Preston Foster, Kay Dickey	Three Desperate Men (69) W..5009 Preston Foster, Jim Davis, Virginia Grey Bandit Queen (70) W..5001 Barbara Britton, Philip Reed, Willard Parker Steel Helmet, The (84) D..5006 Gene Evans, Steve Brodie, James Edwards Fingerprints Don't Lie (53) D..5015 Richard Travis, Sid Melton, Shella Ryan	Mrs. O'Malley and Mr. Malone (69) C..111 Marjorie Main, James Whitmore, Ann Dvorak Pagan Love Song (77) M..112 Esther Williams, Howard Keel, Minna Gombell Watch the Birdie (72) C..113 Red Skelton, Arlene Dahl, Ann Miller Grounds for Marriage (90) C..114 David Brian, Kathryn Grayson, Paula Raymond OKim (113) D..115 Errol Flynn, Dean Stockwell, Paul Lukas	Father's Wild Gama (61) C..5125 Raymond Walburn, Gary Gray, Jane Darwell Outlaws of Texas (56) W..4945 Whip Wilson, Phyllis Coates, Andy Clyde Call of the Klondike (67) D..4920 Anne Gwynne, Tom Neal, Kirby Grant Short Grass (82) W..AA18 Rod Cameron, Cathy Downs, J. M. Brown Sierra Passage (60) W..5107 Wayne Morris, Lola Albright, Alan Hale Jr.
JANUARY	Great Manhunt, The (97) D..331 (Rev. as State Secret) Douglas Fairbanks Jr. Flying Missiles, The (92) D..335 Glenn Ford, Viveca Lindfors, Henry O'Neill OKStep to Tucson (82) W..354 Rod Cameron, Wayne Morris Prairie Roundup (53) W..363 Gasoline Alley (77).....C..301 Scotty Beckett, Jimmy Lyon Gene Autry and Mounties (70).....W..351	Mask of the Dragon (55) D..5013 Richard Travis, Sid Melton, Shella Ryan Stop That Cab (60) C..5014 Sid Melton, Iris Adrian, Marjorie Lord	Magnificent Yankee, The (88) D..116 Louis Calhern, Ann Harding, Edward Franz OKVengeance Valley (82) SW..117 Hurt Lancaster, Robert Walker, Joanne Dru Cause for Alarm (73) D..118 Loreta Young, Barry Sullivan, Bruce Cowling	Colorado Ambush (52) W..4933 Johnny Mack Brown, Lols Hall, Myron Healy Bowery Battalion (69) C..5111 Leo Gorcey, Huntz Hall, Bowery Boys OKBlue Blood (72) D..4904 Bill Williams, Jane Nigh, Arthur Shields
FEBRUARY	Born Yesterday (103) C..344 Judy Holliday, William Holden, Brod. Crawford Operation X (79) D..333 Edward G. Robinson, Peggy Cummins Revenue Agent (72) D..312 Douglas Kennedy, Jean Willes, Onslow Stevens Counterspy Meets Scotland Yard (67) D..307 Howard St. John, Amanda Blake	Three Guys Named Mike (90) C..119 Jane Wyman, Van Johnson, Howard Keel Inside Straight (87) D..123 David Brian, Arlene Dahl, Barry Sullivan OKRoyal Wedding (93) M..121 Fred Astaire, Jane Powell, Peter Lawford	Father's Little Dividend (82) C..124 Spencer Tracy, Joan Bennett, Elizabeth Taylor Soldiers Three (92) D..126 Walter Pidgeon, Stewart Granger, David Niven OKGreat Caruso, The (110) M..127 Mario Lanza, Ann Blyth, Dorothy Kirtan	Abilene Trail (64) W..4946 Whip Wilson, Andy Clyde, Noel Neill Rhythm Inn (71) M..5115 Jane Frazee, Kirby Grant, Charles Smith Vicious Years, The (81) D..5191 Tommy Cook, Gar Moore, Bybil Merritt
MARCH	Yank in Korea, A (73) D..346 Riddin' the Outlaw Trail (56).....W..264 OKJennings of Oklahoma (79) D..327 "M" (88).....D..347 David Wayne, Howard DaSilva, Luther Adler My True Story (67) D..308 Willard Parker, Helen Walker Flame of Stamboul (68) D..314 Texans Never Cry (70) W..352 Fort Savage Raiders (54) W..365	Danger Zone (56) D..5017 Hugh Beaumont, Edward Brophy, R. Travis Flor 23 (60) D..5018 Hugh Beaumont, Ann Savage Roosting City (60) D..5016 Hugh Beaumont, Richard Travis	Home Town Story (61) D..128 Donald Crisp, Jeffrey Lynn, Marjorie Reynolds Go for Broke! (92) D..129 Van Johnson, Warner Anderson	Navy Bound (60) C..5120 Tom Neal, Regis Toomey, Wendy Waldron Man From Sonora (54) W..5141 Johnny Mack Brown, Lyle Talbot, Lee Roberts Gypsy Fury (63) D..5192 Viveca Lindfors, Christopher Kent, R. Brent Lion Hunters, The (73) D..5109 Johnny Sheffield, Ann Todd, Morris Ankrum
APRIL	OKVolentino (108) D..320 Eleanor Parker, Anthony Dexter, R. Carlson OKSante Fe (89) W..340 Randolph Scott, Janis Carter, Jerome Courtland Fury of the Congo (69) D..329 Johnny Weissmuller, Sherry Mooreland Whirlwind (70) W..354 Gene Autry, Smiley Burnette	Little Big Horn (82) W..5003 John Ireland, Marie Windsor, Lloyd Bridges Savage Drums (70) W..5001 Sabu, Lita Baron, Sid Melton	Night Into Morning (86) D..130 Ray Milland, John Hodiak, Nancy Davis No Questions Asked (81) D..132 Arlene Dahl, George Murphy, Barry Sullivan OKExcuse My Dust (82) M..133 Red Skelton, Sally Forrest, Macdonald Carey Kind Lady (78) D..134 Ethel Barrymore, Maurice Evans, A. Lansbury	Canyon Raiders (54) W..5151 Whip Wilson, Fuzzy Knight, Phyllis Coates I Was an American Spy (65) D..AA19 Ann Dvorak, Gene Evans, Douglas Kennedy
MAY	Brave Bulls, The (108) D..321 Mel Ferrer, Mitroslava, Anthony Quinn Her First Romance (73) C..358 Margaret O'Brien, Allan Martin Jr. OKWhen the Redskins Rode (78) W..339 Jon Hall, Mary Castle, James Seay Smuggler's Gold (64) D..315 Cameron Mitchell, Amanda Blake Snake River Desperados (54) W..366 Charles Starrett, Smiley Burnette	G.I. Jane (62) C..5012 Jean Porter, Tom Neal, Iris Adrian Yes Sir, Mr. Bones (54) M..5019 All-Star Minstrel Show Varieties on Parade (67) M..5020 Jackie Coogan, All-Star Revue	Strictly Dishonorable (95) D..131 Elio Pinza, Janet Leigh, Millard Mitchell OKShow Boat (108) M..135 Kathryn Grayson, Howard Keel, Ava Gardner Low and the Lady (104) C..136 Greer Garson, Michael Wilding, Marjorie Main Toroso (103) D..137 Pier Angeli, John Ericson, Patricia Collinge	Ghost Chasers (69) C..5112 Huntz Hall, Leo Gorcey, Bowery Boys OKBlazing Bullets (51) W..5142 Johnny Mack Brown, Lols Hall OKCavalry Scout (78) W..5101 Audrey Long, Rod Cameron, Jim Davis OKNevada Badman (58) W..5152 Whip Wilson, Fuzzy Knight, Phyllis Coates OKAccording to Mrs. Hayle (60) D..5122 Spring Byington, Tanis Chandler, Brett King
JUNE	OKLorna Doone (84) C..336 Barbara Hale, Richard Greene, Ron Randall OKTexas Rangers, The (74) W..325 George Montgomery, Gale Storm China Corsair (67) D..316 Jon Hall, Lisa Ferraday, Ron Randall Silver Canyon (70) W..333 Gene Autry, Champion, Gail Davis	Lost Continent, The (84) D..5004 Cesar Romero, Hillary Brooke, Chick Chandler	OKRich, Young and Pretty (95) M..138 Jane Powell, Vic Damone, Danielle Darrieux	Casa Manana (73) M..5116 Robert Clarke, Virginia Welles Father Takes the Air (61) C..5126 Raymond Walburn, Walter Catlett Montana Desperados (51) W..5143 Johnny Mack Brown, Lols Hall
JULY	Sirocco (98) D..348 Humphrey Bogart, Lee J. Cobb, Maria Toren OKHurricane Island (71) D..349 Two of a Kind (75) D..350 Edmond O'Brien, Elizabeth Scott, Terry Moore Elm Gusher (68) D..305 Wayne Morris, Preston Foster, Dorothy Patrick Benanza Town (56) W..367 OKMask of the Avenger (83) D..359 John Derek, Anthony Quinn, Jody Lawrence	As You Were (57) D..5023 William Tracy, Joe Sawyer Highly Dangerous (88) D..5029 Dane Clark, Margaret Lockwood Sky High (..) D..5024 Sid Melton, Mara Lynn FBI Girl (..) D..5002 Cesar Romero, George Brent Unknown World (..) D..5101 Bruce Kallberg, Marilyn Nash	OKTell Target, The (78) D..139 Dick Powell, Paula Raymond, Adolphe Menjou Strip, The (83) D..140 Mickey Rooney, Sally Forrest, Monica Lewis	Yukon Manhunt (62) D..5123 Kirby Grant, Chinoak, Gail Davis OKStagecoach Driver (52) W..5153 Whip Wilson
AUGUST	Whistle at Eaton Falls, The (96) D..322 Lloyd Bridges, Dorothy Chab Never Trust a Gambler (79) D..326 Dane Clark, Cathy O'Donnell, Tom Drake Pickup (79) D..337 Beverly Michaels, Hugo Haas, Allan Nixon Cyclone Fury (54) W..368 Charles Starrett, Smiley Burnette Chain of Circumstances (68) D..309 Richard Grayson, Margaret Field	Leave It to the Marines (..) D..5005 Sid Melton, Mara Lynn	OKPeople Against O'Hara (103) D..201 Spencer Tracy, John Hodiak, Diana Lynn OKAngels in the Outfield (102) D..202 Paul Douglas, Janet Leigh, Keenan Wynn OKMr. Imperium (87) M..203 Lana Turner, Elio Pinza, Barry Sullivan OKRed Badge of Courage (69) D..204 Audie Murphy, Bill Mauldin	Let's Go Navy (68) C..5113 Leo Gorcey, Huntz Hall, Tom Neal OKlahoma Justice (56) W..5144 Johnny Mack Brown
SEPTEMBER	Saturday's Hero (111) D..318 John Derek, Donna Reed, Sidney Blackmer Lady and the Bandit, The (79) D..337 Louis Hayward, Patricia Medina OKSunny Side of the Street (71) M..408 Frankie Laine, Billy Daniels, Terry Moore OKMagic Face, The (89) D..402 Luther Adler, Patricia Knight OKCoke of Gasoline Alley (80) D..302 Hills of Utah (70) W..356	OKTexas Carnival (77) C..203 Red Skelton, Esther Williams OKBonnerline (80) D..206 Sally Forrest, Lionel Barrymore OKMan With a Cloak (88) D..207 Barbara Stanwyck, Joseph Cotten OKAcross the Wide Missouri (81) SW..208 Clark Gable, John Hodiak	OKWanted: Dead or Alive (59) W..5154 Whip Wilson, Andy Clyde OKJoe Palooka in Triple Cross (60) D..5118 Joe Kirkwood, Cathy Downs OKDisc Jockey (80) M..AA21 Glady Simms, Michael O'Brien, Jane Nigh	Whistling Hills (..) W..5145 Johnny Mack Brown, James Ellison OKYellow Fin (..) DM..5108 Wayne Morris, Daman O'Flynn OKThe Highwayman (82) D..AA20 Philip Friend, Wanda Hendrix OKElephant Stompede (..) D..5110 Johnny Sheffield, Donna Martell
OCTOBER	OKMagic Carpet, The (84) C..410 Lucille Ball, John Agar, Patricia Medina Criminal Lawyer (74) D..412 Pat O'Brien, Jane Wyatt, Jerome Cowan OKMob, The (87) D..407 Broderick Crawford, Betty Buchler Five (93) D..371 William Phillips, Susan Douglas Jungle Manhunt (..) D..411 Kid From Amarillo, The (56) W..488			

FEATURE CHART

PARAMOUNT	Type	Ref. No.	RKO RADIO	Type	Ref. No.	REPUBLIC	Type	Ref. No.	20TH CENTURY-FOX	Type	Ref. No.
Q Tripoli (95) D. 5005 Maureen O'Hara, John Payne, Phillip Reed			Q Joan of Arc (165) D. 118 Ingrid Bergman, Jose Ferrer, Francis L. Sullivan			Q North of Great Divide (67) W. 4944 Roy Rogers, Penny Edwards, Gordon Jones			Q Two Flags West (92) D. 029 Joseph Cotten, Linda Darnell		
Q Let's Dance (112) MC. 5006 Betty Hutton, Fred Astaire, Roland Young			Q Experiment Alcatraz (58) D. 107 John Howard, Lynne Carter, Joan Dixon			Q Under Mexican Stars (67) W. 4954 Rex Allen, Dorothy Patrick			Q All About Eve (138) D. 030 Bette Davis, Anne Baxter, George Sanders		
Mr. Music (113) MC. 5007 Bing Crosby, Nancy Olson, Charles Coburn			Q Never a Dull Moment (89) C. 106 Fred MacMurray, Andy Devine, Irene Dunne			Q Macbeth (83) D. 5003 Orson Welles, Jeanette Nolan, Dan O'Herlihy			Q Jockey, The (85) C. 031 James Stewart, Barbara Hale, Patricia Medina		
Q Branded (95) W. 5009 Alan Ladd, Mona Freeman, Charles Bickford			Q Where Danger Lives (84) D. 024 Robert Mitchum, Claude Rains, Faith Domergue			Q Rio Grande (105) SW. 5004 John Wayne, Maureen O'Hara, Ben Johnson			Q American Guerrilla in the Philippines (103) D. 032 Tyrene Power, Micheline Prelle		
Q At War With the Army (93) C. 5014 Dean Martin, Jerry Lewis, Polly Bergen			Q Vendetta (84) D. 167 Faith Domergue, George Dolenz, Hillary Brooke			Q Trail of Robin Hood (67) W. 4946 Roy Rogers, Penny Edwards, Gordon Jones			Q For Heaven's Sake (92) C. 033 Clifton Webb, Joan Bennett, Robert Cummings		
September Affair (103) D. 5012 Joan Fontaine, Joseph Cotten, Jessica Tandy			Q Hunt the Man Down (68) D. 111 Mary Anderson, Gig Young, Lynne Roberts			Q Rough Riders of Durango (60) W. 5058 Allan Lane, Aline Towne, Ross Ford			Q Mudlark, The (99) D. 101 Irene Dunne, Alec Guinness, Andrew Ray		
Q Great Missouri Raid, The (85) D. 5013 Wendell Corey, Ellen Drew, MacDonald Carey			Q Low of the Badlands (60) W. 113 Tim Holt, Richard Martin, Joan Dixon			Q Pride of Maryland (60) D. 5023 Stanley Clements, Peggy Stewart, Frankie Darro			Q Man Who Cheated Himself (81) D. 102 Lee J. Cobb, Jane Wyatt, John Dall		
Redhead and the Cowboy (82) D. 5015 Glenn Ford, Rhonda Fleming, Alan Reed			Q Company She Keeps, The (83) D. 109 Elizabeth Scott, Jane Greer, Dennis O'Keefe			Q Belle Le Grand (90) D. 5006 Vera Halston, John Carroll			Q Affairs of Montezuma (113) D. 103 Richard Widmark, Walter Pidgeon, Karl Malden		
Q Meeting Season, The (101) C. 5016 Gene Tierney, John Lund, Miriam Hopkins			Q Double Deal (65) D. 112 Marie Windsor, Richard Denning, Fay Baker			Q Spoilers of the Plains (67) W. 5041 Roy Rogers, Penny Edwards, Gordon Jones			Q Call Me Mister (95) M. 104 Betty Grable, Dan Dailey, Dale Robertson		
Q Samson and Delilah (128) D. 5010 Victor Mature, Hedy Lamarr, George Sanders			Q Gambling House (80) D. 110 Victor Mature, Terry Moore, William Bendix			Q Missing Women (60) D. 5025 Penny Edwards, James Millican			Q If I Climbed the Highest Mountain (88) D. 105 Susan Hayward, William Lundigan, R. Cuthbert		
Molly (83) C. 5011 (Rev. as The Goldbergs) Gertrude Berg, Philip Loeb			Q Cry Danger (79) D. 115 Dick Powell, Rhonda Fleming, Richard Erdman			Q Night Riders of Montana (60) W. 5059 Allan Lane, Claudia Barrett, Chubby Johnson			Q 13th Letter, The (85) D. 107 Linda Darnell, Charles Boyer, Michael Rennie		
Q Quebec (85) D. 5017 John Barrymore Jr., Corinne Calvet, P. Knowles			Q Payment on Demand (90) D. 171 Bette Davis, Barry Sullivan, Kent Taylor			Q Silver City Bonanza (67) W. 5051 Rex Allen, Buddy Ebsen, Mary Ellen Kay			Q Sword of Monte Cristo (80) D. 106 George Montgomery, Berry Kroeger, P. Corday		
Lemon Drop Kid, The (91) C. 5018 Bob Hope, Marilyn Maxwell, Lloyd Nolan			Q Tarzan's Peril (79) D. 172 Lex Barker, Virginia Huston, George Macready			Q Cuban Fireball (78) MC. 5007 Estelita Rodriguez, Warren Douglas			Q Lucky Nick Cain (87) D. 108 George Raft, Cullen Gray, Charles Goldner		
Appointment With Danger (90) D. 5019 Alan Ladd, Jan Sterling, Phyllis Calvert			Q Thing From Another World (86) D. 174 Edward Franz, Margaret Sheridan, James Arness			Q Oh! Susanne (90) D. 5008 Rod Cameron, Adrian Booth, Forrest Tucker			Q Bird of Paradise (100) D. 109 Louis Jourdan, Debra Paget, Jeff Chandler		
Q Last Outpost, The (87) D. 5020 Ronald Reagan, Rhonda Fleming, Peter Hanson			Q Kon-Tiki (68) D. 173 Thor Heyerdahl, Knut Haugland			Q Insurance Investigator (60) D. 5026 Richard Denning, Audrey Long, Hillary Brooke			Q Of Men and Music (83) M. 137 Arthur Rubinstein, Jan Peerce, Jascha Heifetz		
Dear Brut (82) D. 5021 Mona Freeman, Edward Arnold, Billy De Wolfe			Q Saddle Legion (60) W. 117 Tim Holt, Dorothy Malone, Richard Martin			Q Heart of the Rockies (67) W. 5042 Roy Rogers, Penny Edwards, Gordon Jones			Q Kefauver Crime Invest. (52) D. 138 You're in the Navy Now (93) C. 110 (Rev. as U.S.S. Teakettle) Gary Cooper		
Trio (92) CD. 5030 Jean Simmons, Michael Rennie, Anne Crawford			Q Footlight Varieties (61) M. 116 Jack Paar, Red Buttons, Leon Errol			Q Thunder in God's Country (67) W. 5052 Rex Allen, Mary Ellen Kay, Buddy Ebsen			Q I Can Get It for You Wholesale (91) D. 111 Dan Dailey, Susan Hayward		
Q Passage West (80) W. 5022 John Payne, Arleen Whelan, Dennis O'Keefe			Q My Forbidden Past (70) D. 114 Ava Gardner, Melvyn Douglas, Robert Mitchum			Q Buckaroo Sheriff of Texas (60) W. 5066 Michael Chapin, Elene Janssen			Q 14 Hours (91) D. 114 Paul Douglas, Richard Basehart, E. Del Geddes		
Ace in the Hole (112) D. 5023 Kirk Douglas, Jan Sterling, Porter Hall			Q Tokyo File 212 (84) D. 175 Florence Marly, Robert Peyton			Q In Old Amarillo (67) W. 5043 Roy Rogers, Estelita Rodriguez, Penny Edwards			Q Follow the Sun (77) D. 112 Glenn Ford, Anne Baxter, Dennis O'Keefe		
Peking Express (85) D. 5024 Joseph Cotten, Corinne Calvet, Edmund Gwenn			Q Sealed Cargo (90) D. 118 Dana Andrews, Claude Rains, Carla Balenda			Q Wells Fargo Gunmaster (60) W. 5061 Allan Lane, Mary Ellen Kay			Q Rawhide (86) SW. 113 Tyrene Power, Susan Hayward, Hugh Marlowe		
That's My Boy (100) C. 5026 Dean Martin, Jerry Lewis, Ruth Hussey			Q Jungle Headhunters (65) D. 177 Leah Collow, All Native Cast			Q Bullfighter and the Lady (87) D. 5009 Robert Stack, Gilbert Roland, Virginia Grey			Q On the Riviera (89) MC. 115 Darryl Kays, Gene Tierney, Corinne Calvet		
Q Werpath (95) D. 5025 Edmond O'Brien, Dean Jagger, Forrest Tucker			Q Hard, Fast and Beautiful (74) D. 119 Claire Trevor, Sally Forrest, Carleton Young			Q Million Dollar Pursuit (60) D. 5028 Penny Edwards, Grant Withers, Norman Budd			Q Half Angel (77) D. 116 Loretta Young, Joseph Cotten, Cecil Kellaway		
Here Comes the Groom (114) C. 5101 Bing Crosby, Jane Wyman, Franchot Tone			Q Best of the Badmen (84) W. 176 Robert Ryan, Claire Trevor, Jack Bustel			Q Fighting Coast Guard (86) D. 5010 Brian Donley, Forrest Tucker, Ella Raines			Q House on Telegraph Hill (93) D. 117 Richard Basehart, Valentina Cortes		
Place in the Sun, A (122) D. 5102 Montgomery Clift, Elizabeth Taylor			Q Happy Go Lovely (88) M. 262 David Niven, Vera-Ellen, Cesar Romero			Q Secrets of Monte Carlo (60) D. 5030 Warren Douglas, Lela Hall, June Vincent			Q As Young As You Feel (77) C. 120 Monty Woolley, Thelma Ritter, David Wayne		
Rhubarb (94) C. 5103 Ray Milland, Jan Sterling, Gene Lockhart			Q Alice in Wonderland (75) D. 291 (Walt Disney cartoon) Lilli Marlene (85) D. 203 Lisa Danely, Hugh McDermott			Q The Dakota Kid (60) W. 5067 Michael Chapin, Elene Janssen, James Bell			Q Guy Who Came Back, The (91) D. 118 Paul Douglas, Joan Bennett, Linda Darnell		
Q Crosswinds (93) D. 5104 John Payne, Rhonda Fleming			Q Flying Leathernecks (102) D. 261 John Wayne, Robert Ryan, Janis Carter			Q Rodeo King and Senorita (67) W. 5053 Rex Allen, Mary Ellen Kay, Buddy Ebsen			Q Take Care of Little Girl (93) M. 119 Jeanne Crain, Jean Peters, Dale Robertson		
Darling, How Could You (94) C. 5108 Joan Fontaine, John Lund			Q Roadblock (73) D. 204 Charles McGraw, Joan Dixon			Q Fugitive Lady (78) D. 5011 Janis Paige, Blunnie Barnes			Q Frogmen, The (94) D. 122 Dana Andrews, Gary Merrill, Richard Widmark		
			Q Pistol Harvest (60) W. 205 Tim Holt, Joan Dixon			Q This Is Korea (50) Dec. 5127 Q Fort Dodge Stampede (60) W. 5062 Allan "Rocky" Lane, Mary Ellen Kay			Q Secret of Convict Lake, The (83) D. 123 Glenn Ford, Gene Tierney, Michel Barrymore		
			Q His Kind of Woman (120) D. 201 Robert Mitchum, Jane Russell, Vincent Price			Q Arizona Manhunt (60) W. 5068 Michael Chapin, Elene Janssen			Q No Highway in the Sky (98) D. 121 James Stewart, Marlene Dietrich		
			Q On the Loose (74) D. 202 Joan Evans, Melvyn Douglas			Q Havana Rose (77) D. 5124 Estelita Rodriguez, Hugh Herbert			Q Mr. Belvedere Rings the Bell (88) C. 124 Clifton Webb, Joanne Dru, Hugh MacLure		
			Q Behave Yourself (81) CD. 206 Farley Granger, Shelley Winters			Q Adventures of Cpt. Fabian (100) D. 5101 Rex Allen, Michelle Prelle			Q Meet Me After the Show (86) M. 125 Betty Grable, MacDonald Carey, Rory Calhoun		
			Q Slaughter Trail (..) D. Brian Donley, Virginia Grey			Q See Hornet (84) D. Rod Cameron, Adele Mara			Q People Will Talk (110) C. 126 Gary Grant, Joanne Crain		
			Q Rocket, The (60) D. Robert Mitchum, Elizabeth Scott			Q Utah Wagon Train (..) W. 5054 Rex Allen, Penny Edwards			Q Millionaire for Christy, A (90) C. 127 Fred MacMurray, Eleanor Parker, R. Carlson		
			Q It's Only Money (80) C. Frank Sinatra, Jane Russell			Q South of Caliente (..) W. 5151 Roy Rogers, Dale Evans			Q Desert Fox, The (88) D. 130 James Mason, Jessica Tandy		
			Q Drums in the Deep South (87) D. James Craig, Barbara Payton						Q Journey into Light (87) D. 132 Sterling Hayden, Vivian Lindberg		
			Q Two Tickets to Broadway (..) M. Janet Leigh, Tony Martin						Q No Highway in the Sky (98) D. 121 James Stewart, Marlene Dietrich		
			Q The Blue Veil (114) D. 263 Jane Wyman, Charles Laughton						Q Love Nest (..) C. 131 June Haver, William Lundigan		

FEATURE CHART

	UNITED ARTISTS	UNIVERSAL-INT'L	WARNER BROS.	MISCELLANEOUS
	Type Rel. No.	Type Rel. No.	Type Rel. No.	Type Rel. No.
NOVEMBER	1 <i>Prehistoric Women</i> (74) D..205 Laurette Luez, Allan Nixon, Mara Lynn 2 <i>Border Outlaws</i> (58) W..260 Spade Cooley, Maria Hart, Bill Edwards 3 <i>Three Husbands</i> (78) C..642 Eve Arden, Evelyn Williams, Ruth Warrick 4 <i>Rogue River</i> (79) W..201 Rory Calhoun, Peter Graves, Billy Marshall	5 <i>Kansas Raiders</i> (80) W..104 Audie Murphy, Brian Donlevy 6 <i>Milkman, The</i> (67) C..102 Donald O'Connor, Piper Laurie, Jimmy Durante 7 <i>Deported</i> (88) D..103 Maria Toren, Claude Dauphin, Jeff Chandler 8 <i>Undercover Girl</i> (83) D..105 Alexis Smith, Scott Brady, Gladys George 9 <i>Mystery Submarine</i> (78) D..106 Maria Toren, MacDonald Carey, Robert Douglas 10 <i>Prelude to Fame</i> (78) MD..180 Guy Rolfe, Kathleen Byron, Jeremy Spencer	11 <i>Rocky Mountain</i> (83) SW..008 Errol Flynn, Patrice Wymore 12 <i>West Point Story, The</i> (107) ..D..009 James Cagney, Virginia Mayo, Doris Day 13 <i>Breakthrough</i> (91) D..010 David Brian, John Agar, Frank Lovejoy 14 <i>Dallas</i> (94) SW..011 Gary Cooper, Ruth Roman, Steve Cochran 15 <i>Highway 301</i> (83) D..012 Steve Cochran, Virginia Grey, Gaby Andre 16 <i>Operation Pacific</i> (111) D..013 John Wayne, Patricia Neal, Ward Bond 17 <i>Storm Warning</i> (91) D..014 Ginger Rogers, Ronald Reagan, Doris Day 18 <i>Enforcer, The</i> (88) D..015 Humphrey Bogart, Zero Mostel, Ted de Corsia 19 <i>Sugarfoot</i> (80) WD..016 Randolph Scott, Adele Jergens, Raymond Massey 20 <i>Lightning Strikes Twice</i> (91) D..019 Ruth Roman, Richard Todd, M. McCambridge 21 <i>Lullaby of Broadway</i> (91) ..M..020 Doris Day, Gene Nelson, S. Z. Sakall 22 <i>Raton Pass</i> (84) W..021 Dennis Morgan, Patricia Neal, Steve Cochran 23 <i>Only the Valiant</i> (105) SW..022 Gregory Peck, Barbara Payton, Ward Bond 24 <i>I Was a Communist for the FBI</i> (84) D..023 Frank Lovejoy, Dorothy Hart, Philip Carey 25 <i>Goodbye, My Fancy</i> (107) C..024 Joan Crawford, Robert Young, Frank Lovejoy 26 <i>Along the Great Divide</i> (88) ..SW..025 Kirk Douglas, Virginia Mayo, John Agar 27 <i>Inside Walls of Folsom Prison</i> (87) D..026 Steve Cochran, David Brian, Philip Carey 28 <i>Strangers on a Train</i> (101) ...D..027 Farley Granger, Ruth Roman, Robert Walker 29 <i>Fort Worth</i> (80) SW..028 Randolph Scott, David Brian, Phyllis Thaxter 30 <i>On Moonlight Bay</i> (95) M..029 Doris Day, Gordon MacRae, Jack Smith 31 <i>Capt. Horatio Hornblower</i> (117) D..030 Gregory Peck, Virginia Mayo	ASTOR <i>Border Fences</i> (60) D.. 8-15-51 Walt Wayne, Lee Morgan <i>Men of the Sea</i> (70) D.. Roger Livesy, Margaret Lockwood HALLMARK <i>One Too Many</i> (106) D.. Jan.-51 Ruth Warrick, Richard Travis, Ginger Prince WESTERN ADVENTURE <i>King of the Bullwhip</i> (59) W.. 2- 1-51 Lash LaRue, Puzzy St. John, Anne Gwynne
DECEMBER	1 <i>Golden Salamander, The</i> (96) ..D..271 Anouk, Trevor Howard, Herbert Lom 2 <i>Wicked City, The</i> (76) D..206 Maria Montez, Lilli Palmer, J. P. Aumont 3 <i>Mister Universe</i> (79) C..208 Jack Carson, Janis Paige, Bert Lahr 4 <i>Korea Patrol</i> (57) D..211 Richard Emory, Benson Fong, Teri Dunn 5 <i>Sun Sets at Dawn, The</i> (71) ...D..046 Walter Reed, Sally Parr, Philip Shuman	6 <i>Tomahawk</i> (82) SW..110 Van Heflin, Yvonne DeCarlo, Preston Foster 7 <i>Target Unknown</i> (90) D..111 Mark Stevens, Don Taylor, Joyce Holden 8 <i>Operation Disaster</i> (101) D..113 John Mills, Richard Attenborough, Helen Cherry 9 <i>Bedtime for Bonzo</i> (83) C..112 Ronald Reagan, Diana Lynn, Walter Slezak 10 <i>Abbott and Costello Meet the Invisible Man</i> (82) C..116 Bud Abbott, Lou Costello, Nancy Guild 11 <i>Groom Wore Spurs, The</i> (81) C..114 Ginger Rogers, Joan Davis, Jack Carson 12 <i>Air Cadet</i> (94) CD..115 Stephen McNally, Alex Nicol, Gail Russell 13 <i>Up Front</i> (92) C..118 David Wayne, Tom Ewell, Marina Reril 14 <i>Double Crossbones</i> (76) MC..119 Donald O'Connor, Helena Carter, Will Geer 15 <i>Ma and Pa Kettle Back on the Farm</i> (80) C..117 Marjorie Main, Percy Kilbride, Meg Randall 16 <i>Fat Man, The</i> (77) D..120 J. Scott Smart, Rock Hudson, Julie London 17 <i>Katie Did It</i> (81) C..122 Ann Blyth, Mark Stevens, Cecil Kellaway 18 <i>Smuggler's Island</i> (75) D..121 Jeff Chandler, Evelyn Keyes, Philip Friend 19 <i>Apache Drums</i> (75) W..123 Stephen McNally, Coleen Gray, Willard Parker 20 <i>Hollywood Story</i> (77) D..124 Richard Conte, Henry Hull, Julia Adams 21 <i>Francis Goes to the Races</i> (88) ..C..125 Donald O'Connor, Piper Laurie 22 <i>Prince Who Was a Thief</i> (88) ..D..126 Tony Curtis, Piper Laurie, Cecil Kellaway 23 <i>Comin' Round the Mountain</i> (77) C..127 Bud Abbott, Lou Costello, Dorothy Shay 24 <i>Iron Men</i> (82) D..130 Jeff Chandler, Evelyn Keyes, Stephen McNally 25 <i>Mark of the Renegade</i> (81) ...D..129 Ricardo Montalban, Cyd Charisse 26 <i>Cattle Drive</i> (77) W..128 Joel McCrea, Dean Stockwell, Leon Ames 27 <i>Little Egypt</i> (82) CD..131 Rhonda Fleming, Mark Stevens, Nancy Guild 28 <i>You Never Can Tell</i> (78) D..132 Dick Powell, Peggy Dow, Joyce Holden 29 <i>Thunder on the Hill</i> (84) D..133 Claudette Colbert, Ann Blyth 30 <i>Lady From Texas</i> (78) D..136 Howard Duff, Mona Freeman 31 <i>Reunion in Reno</i> (80) C..135 Mark Stevens, Peggy Dow 32 <i>Golden Horde, The</i> (76) D..134 David Farrar, Ann Blyth	33 <i>Hotel Sahara</i> (87) D..1143 Yvonne DeCarlo, Peter Ustinov 34 <i>Mr. Peek-A-Boo</i> (74) C..1146 Joan Greenwood	ASTOR <i>Bridge of San Luis Rey</i> (91) D.. 5- 1-51 Lynn Bari, Louis Calhern Mr. Ace (90) D.. 6-15-51 George Raft, Sylvia Sydney Great John L., The (96) ...D.. 7-15-51 Linda Darnell, Rory Calhoun Hillbilly Blitzkrieg (63) ...C.. 9- 1-51 Bud Duncan, Edgar Kennedy Private Snuffy Smith (67) ...C..11-10-51 Bud Duncan, Edgar Kennedy COLUMBIA <i>King of the Wild Horses</i> (66) D.. Apr.-51 William Janney, Dorothy Appleby RKO RADIO <i>They Got Me Covered</i> (94) C.. 3- 9-51 Bob Hope, Dorothy Lamour Up in Arms (105) C.. 2-15-51 Danny Kaye, Dinah Shore, Dana Andrews REALART <i>Confessions of a Model</i> (78) D.. 4- 1-51 Danielle Darrieux, Douglas Fairbanks Jr. Deadly Enemies (86) D.. 2- 1-51 Rod Cameron, Broderick Crawford Daltons Ride Again (72) ...D.. Sept.-51 Alan Curtis, Lon Chaney Little Giant, The (91) C.. 5- 1-51 Bud Abbott, Lou Costello Phantom of Paris (60) D.. 3- 1-51 Maria Montez, Patric Knowles Prison Break (72) D.. June-51 Barton MacLane, Constance Moore Solerno Beachhead (117) D.. 2- 1-51 Dana Andrews, Richard Conte, John Ireland Secrets of a Sinner (63) D.. 4- 1-51 Madge Evans, John Boles, Bruce Cabot Time of Their Lives (91) ..C.. 5- 1-51 Bud Abbott, Lou Costello Warden of the Big House (78) D.. June-51 Victor McLaglen, Jackie Cooper REPUBLIC <i>Lost Planet Airmen</i> (65) ...D.. 7-23-51 Tristram Coffin, Mae Clarke 20th CENTURY-FOX Buffalo Bill (90) W.. June-51 Linda Darnell, Joel McCrea, Maureen O'Hara Jesse James (106) W.. June-51 Tyrone Power, Henry Fonda, Nancy Kelly Kentucky (96) D.. June-51 Loretta Young, Richard Greene, Walter Brennan My Friend Flicka (89) D.. June-51 Roddy McDowall, Preston Foster, Rita Johnson Return of Frank James (..)W.. June-51 Henry Fonda, Gene Tierney, Henry Hull Smoky (87) D.. June-51 Fred MacMurray, Anne Baxter, Bruce Cabot Thunderhead—Son of Flicka (78) D.. June-51 Roddy McDowall, Preston Foster, Rita Johnson WARNER BROS. Dodge City (104) SW.. 3-17-51 Errol Flynn, Olivia DeHavilland, Ann Sheridan Virginia City (121) SW.. 3-17-51 Errol Flynn, Miriam Hopkins, Randolph Scott
JANUARY				
FEBRUARY				
MARCH				
APRIL				
MAY				
JUNE				
JULY				
AUGUST				
SEPTEMBER				
OCTOBER				

CLEARING HOUSE

HELP WANTED

Manager wanted. Manager wanted for conventional or drive-in. Box 1431, Bay City, Tex.

Theatre manager: Young, married family man with small town theatre management experience, to manage theatre in progressive Ohio town; 7,000 population. Permanent. Good salary. Boxoffice, 4422.

Manager for northeastern Ohio theatre. Present manager leaving to take over father's estate. When replying, give complete background and salary desired. Replies strictly confidential. Boxoffice, 4436.

Theatre managers-employees. Earn big money—sell our unusual Holiday Greeting Film in your town and surrounding territory. Write Sales Manager, 627 Securities Bldg., Omaha, Neb.

Wanted: Managers and assistants for small Virginia towns. Give experience, salary expected, marital status and photo first letter. Immediate openings. Write State Theatre, Harrisonburg, Va.

Wanted: Experienced projectionist, \$30 per week. Other work available. Noll Theatre, Bethany, Mo.

Projectionist—permanent job. Give experience, references, salary. Mission Theatre, Mesilla Park, N. M.

Wanted: Projectionist that has complete knowledge of booth and maintaining sound equipment. Excellent salary. Air mail—special delivery qualifications. Answers will be kept confidential. Reply to Boxoffice, 4437.

Manager, first run, southwestern Virginia; 600 seats; 8,000 population. State age, experience, salary and other details. Box 8, Salem, Va.

Operator wanted. Man who can service and repair as well as operate. Must be sober and reliable. Give all details in first letter. Queen-Palace and Ritz Theatre, Brownwood, Tex.

Wanted immediately: Young couples for movie work. Man should have theatre manager or assistant manager experience. Must have car and be free to travel anywhere for fastest-growing organization in show business. Write, wire or phone Bob Little, Hallmark Productions, Inc., Wilmington, Ohio.

POSITIONS WANTED

High salaried theatrical executive, available 16 weeks annually, November-March. Reasonable. Boxoffice, 4409.

Manager, age 35, married, 15 years experience, all phases. House sold, reason for ad. Or will buy interest and manage good location. West coast or midwest. D. E. Wernli, Dallas, Ore.

Man and wife team as projectionist and manager, in California. Experienced, sober and reliable. Boxoffice, 4442.

BUSINESS STIMULATORS

Bingo with more action, \$3.50 thousand cards. Also other games. Novelty Games Co., 1434 Bedford Ave., Brooklyn 16, N. Y.

Giveaway New 1951 car. No cost to theatre. towns 5,000 population or over. Merchant Advertising Group. Interstate Theatre Service, 1115 East Armour, Kansas City, Missouri.

Comic books available as premiums, giveaways at your kiddie shows. Large variety, latest newsstand editions. Comics Premium Co., 412B, Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

Bingo die-cut cards, 75 or 100 numbers, \$3.50 per M. Premium Products, 330 W. 44th St., New York 18, N. Y.

STUDIO AND PRODUCTION EQUIPMENT

Auricon professional sound camera, \$195; MICOPE Hisspeed 90 fpm printers, 16/35mm, \$1,050, plus tax; 16mm Animation stand, complete, \$2,250; Maurer BM recording system, complete, \$2,495; Moxiola Soundmix UDS, rebuilt, \$1,095; Belhousell Specialist outfit, originally \$2,350, \$1,495; Micro synchronizer 4-way 16/35mm, \$1,950; 5000W Sunspots on stands, \$77.50; New Bridgman Jr. 16mm automatic developing machines (plus tax), \$995. Cash paid for used equipment. Trades taken. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

DRIVE-IN THEATRE EQUIPMENT

Popcorn machines, half price. Wiener, Hamburger, Sno-Cone, Peanut Roasters, Burn Warmers. Poppers Supply, 146 Walton St., Atlanta, Ga.

Drive-in theatre tickets. Send for samples of our special printed stub rod tickets for drive-ins. Safe, distinctive, easy to check. Kansas City Ticket Co., Dept. 10, 109 W. 18th St., "Film Row," Kansas City 8, Mo.

Drive-In Theatres—use our Kentucky Blue Grass; 90 to 95% pure seed. Coxhill Seed Co., Atkinson, Neb.

Used 1200 S. E. 7587 Motograph speakers, \$3 each. 600 S. E. 7581 Motograph junction boxes (lights), \$25 each. Good condition. All or part. FOB Los Angeles. Pacific Drive-In Theatre, 143 S. Robertson, Los Angeles 48, Calif.

GENERAL EQUIPMENT—USED

For sale: Two GE 60" regulation aviation searchlights with generators. Guaranteed to be in excellent operating condition. \$1,000 each. f.o.b. Wichita. Sullivan Independent Theatres, 725 West Douglas Ave., Wichita, Kas.

For sale: Complete used theatre equipment. 525 upholstered Heywood-Wakefield seats, Western Electric sound, Simplex projection, etc. Lido Theatre, Fairbault, Minn.

Rebuilt Simplex SP-Complete Arcs. Peerless Li lamps, Spotlamps, Simplex mechanism. Also 35mm Fried film printer. "Vic" Gatzinger, 1066 Trestle Glen Road, Oakland 10, Calif.

For sale: Pair RCA PG-201 16mm sound projectors, dual speakers, zipper covers, first class condition, look like new. Price \$700. Frank Frey, Box 784, Troy, Tenn.

Anyone can say "Rebuilt like new" but ours is. Super Simplexes, \$447.50; H. I. generators w/panel, rheostats, \$595; Holmes educators, dual w/amplifier, \$605; two Baby Strong arcamps, rectifiers, \$395. Complete outfits for theatres and drive-ins. Time deals available. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

Genuine fire engine pump. Excellent condition for ride or actual fire fighting. Cheap. Mark Cummins, Route 8, Hamilton, Ohio.

GENERAL EQUIPMENT—NEW

Replacement speakers for Simplex Senior in-car speakers, manufactured by Jensen, \$1.95 each; leatherette, long wearing, plastic coated with twill backing, colors: blue, brown, red and green. Regular \$2.10 yard, only \$1.75; coated lenses, 12.0 speed, \$99. Holmes 16mm Rex sound projector, complete, new, special, \$369. Drive-in speaker ramp switch panel, with post light, transformer, 10-inch rack mounting, new, \$175. With cabinet, \$195. Minimum order \$10; 25 per cent with order, balance C.O.D. Joe Hornstein, Inc., 3330 Olive St., St. Louis 3, Mo.

One unused Onan model 10-EL-4R-A generator set, 10 kw.-120/208-4 wire, 60-cycle, 3-phase—complete controls—enclosed in steel housing. Roxy Theatre, West Chicago, Ill.

Play up attractions with tempered Masonite marquee letters, 4"—35"; 8"—60"; 10"—60"; 12"—85"; 14"—125"; 16"—150" (all colors). Replaces Wagner, Adler, Beville. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

New and top quality 15-amp. rectifier bulbs, only \$4.50! Reflectors, all types, 20% off; flameproof, fungusproofed plastic screens, 39¢/sq. ft.; beaded, 49¢/sq. ft.; coated lenses, \$100 pair. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

EQUIPMENT WANTED

Wanted: Equipment, seats for small house. Walter Tolman, Oakesdale, Wash.

DRINK-VENDING MACHINES

1,000-cup capacity Drink-O-Mats, factory rebuilt with Changemakers for 5c or 10c operation; 3 flavor selections, \$875; 4 flavor selections, \$925. FOB New York. Coldrix, Inc., 234 West 56th St., New York, N. Y.

THEATRES WANTED

Theatre, Nebraska, western Iowa, northern Kansas. No brokers. Over 400 seats. Town 1,800 population or over. Confidential. Experienced. L. J. Burkitt, Sparta, Wis.

Sell your theatre privately. 32nd year. Highest reputation, know-how. Arthur Leak, Theatre Specialist, 3305 Caruth, Dallas, Tex.

Colorado, New Mexico, \$1,000 monthly profit, minimum. Ample finances. Confidential. Boxoffice, 4403.

Experienced independent wants to buy or lease theatre in Seattle, Washington or Portland, Ore. exchange area. Replies held confidential. Boxoffice, 4417.

Retired automobile dealer considering theatre. Largest situation \$50,000 handles. Southwest only. Boxoffice, 4426.

Want theatre southeast Missouri or nearby. Town over 2,500. \$45,000 available. More if partnership justified. Boxoffice, 4427.

Missouri, Kansas, Oklahoma. Town 2,000, controlled. Prefer leased building. Consider run-down place. Boxoffice, 4428.

West Texas. Will have \$40,000 cash. Want locate this fall. Visit anything worthwhile. Boxoffice, 4429.

Want to lease theatre or drive-in, southeastern state. L. A. B. Box 948, Jasper, Ala.

Wanted: All theatres in town of 4,000 or more, south or southwest. Boxoffice, 4440.

Wanted to lease, theatre with option to buy. Not afraid of rundown theatre if there are possibilities. Give price and details in reply. Experienced showman. Best references. Boxoffice, 4429.

Wanted: Theatre or drive-in in good condition in Florida. Advise in first letter condition of theatre, size of town and price. Boxoffice, 4438.

THEATRES FOR SALE

Theatre For Sale: Selected listings in Oregon and Washington now available. Write for list. Theatre Exchange Co., Fine Arts Bldg., Portland, Ore.

Build double parking Drive-In theatres under franchise Patent 2,162,718, resale 22,750. Up to 30% more seating capacity with little additional cost. Louis Josseland, 3710 Mt. Vernon, Houston, Tex.

Pacific Northwest theatres for sale. Write Irv Boren, sales manager, Theatre Sales (Div.), Fred B. Ludwig, Bk. 4229 N. E. Broadway, Portland 13, Ore.

Modern small town theatre. No correspondence: come see it. Charles Rook, Bushnell, Fla.

\$35,000 down will buy \$65,000 theatre, netting \$12,000 yearly. Write Walter Jackson, Chillitheatre, Mo.

For sale by owner: Going theatre. Excellent setup for family operation. 411 seats, equipment, buildings, sweetshop, business office and apartment, \$37,500 cash; will discuss terms. Only theatre in area, serves several small towns in agricultural community, 60 miles west of Los Angeles. Reply to Mrs. John C. Willard, Box 33, Simi, Calif.

Texas oil town, large permanent payroll, only theatre, building included, \$16,000 down. Strand, at Talco, Tex.

Well equipped theatre, town 5,500 southern California. \$15,000 cash, balance five years.

Newly equipped theatre and building, one of California's fastest growing coast towns. \$40,000 cash, balance over five years.

Equipment and leasehold two theatres, southern California town, 8,500. Ideal climate, excellent for family operation. \$20,000 cash, balance over three years.

Fifteen hundred seat theatre, equipment, leasehold and parking lot, Los Angeles, equipment new. \$40,000 cash, balance five years.

Los Angeles theatre, 800 seats, subsequent run. Ideal for family operation. \$5,000 cash, balance over three years.

Equipment and leasehold southern California town, 650 seats, 4,500 population, excellent climate. Ideal for family operation. \$7,500 cash, balance in five years. Rental \$350 per month.

Western Colorado, 750 seats, equipment good, lease reasonable. Mountain altitude, hunting, fishing. \$10,000 cash, balance in four years. Lease includes two store rooms, one apartment. Town of 2,000, with large trade area, no competition, ideal family operation.

Amusement Realty Company, 119 S. Beverly Drive, Beverly Hills, Calif. Crestview 5-1542

Theatres, Colorado. No opposition, drive-ins or television. Good payroll. Clear selves in 2 or 3 years. One in town of 8,000. Box 152, Manitou, Colo.

Theatre for sale: North Texas oil field town, by absentee owner. Making money; good school and churches. Ideal for family operation. Boxoffice, 4433.

Theatre designed by theatre architect, 2 years old, completely equipped. Beautiful apartment and garage in basement. Town of 1,800 people; good trade territory. No competition. \$32,500, including real estate. You will have to see to believe! Frank Patterson, Junction City, Ark.

San Antonio area. Only theatre, good town. Finest building, equipment. Serious offers. \$18,000 down. Very profitable. Others, this area. Leak, 3305 Caruth, Dallas, Tex.

County seat, near 10,000, near Tulsa. Owner shows 31-month payout. Best equipment, nearly new. Established 21 years. Illness forces. \$21,000 down. Also: Missouri county seat, large payroll. Includes building. Sub-rental, \$18,600 down. Texas downtown, 1,400 seats. Resurrection imminent. \$31,000 handles. Leak, Specialist, 3305 Caruth, Dallas, Tex.

Best area Arkansas. Growing town's only theatre. Area has everything. Good plant, profit. \$12,500 down. Similar, same section, without building. \$10,000 down. County seat drive-in, college, factory town, 10,000, \$23,500 down. Leak, 3305 Caruth, Dallas, Tex.

Near Waco. Controls town 2,000. Best high equipment. Neglected. \$13,750 handles. Same area, including fine building, \$15,000 down. Leak, 3305 Caruth, Dallas, Tex.

De luxe drive-in. Partnership dissolution. Dominates booming city, 55,000. Central southwest. Large manufacturing plant, 25,000-man camp coming. Finest equipment. Land included. Excellent consistent profit. Show tax records, everything. Finest buy anywhere: \$55,000 down. Boxoffice, 4425.

New Mexico. Only theatre, city 2,000. Elevation 3,500. Perfect climate. 75-foot frontage. Buildings, apartment included. \$165 month outside income. Latest Simplex booth. Health seekers, sportsman's paradise. Priced about 2 1/2 years payout. \$20,000 down. Boxoffice, 4421.

For lease: Theatre, 900 seats, modern brick building, air conditioned, parking facilities; top operating condition, good location. Outstanding proposition. Will stand strict investigation. Wm. Thompson, 50 Alhambra St., Rochester, N. Y. Telephone, Locust 6685.

THEATRES FOR SALE (Cont'd)

One of best drive-ins in mid-south. Northeast Arkansas town of 20,000. About 12 miles from town of 10,000. Complete with finest booth and concession equipment. Everything highest grade, very attractive. \$17,500 cash will handle deal. Hanes Theatre Brokers, 726 MAM Bldg., Memphis, Tenn.

Theatre in central Kansas, doing \$125 weekly. No close competition. Bargain for \$5,200. Kashinder, Wichita, Kas.

Theatre in Colorado town of 3,000, doing \$1,000 monthly. Seats 180. Sael equipment. Kashinder, Wichita, Kas.

Theatre in Colorado town of 6,000, doing \$20,000 yearly. Best of modern equipment. Terms, one-half cash. Kashinder, Wichita, Kas.

Kansas City, Mo., neighborhood theatre, fully equipped. Sale or lease, by building owner. No brokers. Potter, 4423 Benton Blvd., Kansas City, Mo.

Central Illinois, 1,500 population. 375 seats, cry room, air conditioned. 4-room apartment. New projectors. \$20,000 will handle. Ralph French Agency, Theatre Brokers, Colfax, Ill.

250-seat theatre in good central Missouri town. Two-story brick building with newly decorated six-room apartment above. New projection and sound equipment. No near competition. Ideal family situation. Boxoffice, 4441.

For sale: Theatres, drive-ins. Leonard J. Schrader, 509 1/2 E. Green, Champaign, Ill. Phone 9094.

THEATRE SEATING

Parts for all chairs. Send sample for quotation. Fensin Seating Co., Chicago 5.

Chair supplies. Everything for theatre chairs. Fensin Seating Co., Chicago 5.

Used chairs, guaranteed good. Advise quantity wanted. Photographs mailed with quotation. Fensin Seating Co., Chicago 5.

Seat covers: Seated combinations, all makes, all styles. Send your sample for quotation. Fensin Seating Co., Chicago 5.

Patch-O-Seal cement. Patching cloth, solvent, etc. Fensin Seating Co., Chicago 5.

Upholstery Fabrics: All kinds. All colors. Send your sample for matching. Fensin Seating Co., Chicago 5.

Tighten loose chairs with Permatone anchor cement. Fensin Seating Co., Chicago 5.

No more torn seats: Repair with the original Patch-A-Seal. Complete kit, \$6. General Chair Co., Chicago 22, Ill.

Chair Parts: We furnish most any part you require. Send sample for price, brackets, backs and seats. General Chair Co., 1308 Elston Ave., Chicago 22, Ill.

Several thousand used opera chairs now in stock. Can furnish any amount you request. Full upholstered back, insert panelback, boxspring and spring edge seat. Write for photo and state amount and incline. We also manufacture new chairs. General Chair Co., 1308-22 Elston Ave., Chicago 22, Ill.

Many years in the seating business is your guarantee. Good used chairs are not too plentiful but we have the pick. Full upholstered, panel back and many other styles. We furnish proper slope or level standards to fit your floor. All sizes 18x21-inch chairs. Our prices are lowest. Write for exact photo and price. We furnish parts for all makes. Send sample. Good quality plastic coated leatherette 25x26-inch, all colors, 55c ea. Chicago Used Chair Mart, 829 South State St., Chicago 5, Ill.

No more loose chairs: Get "Firmastone" Anchor cement, \$5 per box. General Chair Co., Chicago 22, Ill.

280 extra good chairs; upholstered, spring cushions. Plaza Theatre, Lamar, Mo.

Theatre chairs, many reconditioned. Screens, projectors. Lone Star Film Co., Dallas, Tex.

First come—first served: These chair values available now! 700 American fully upholstered back, spring cushion, good condition, \$4.50; 200 Heywood veneers, \$4.75; 293 rebuilt Andrews inserted panelback spring cushion, \$4.95; 223 rebuilt late International fully upholstered with spring edge cushions, \$3.95. Send for Chair Bulletin. Dept. C, S.O.S. Cinema Supply Corp., 602 W. 52nd St., New York 19, N. Y.

POPCORN MACHINES

Popcorn machines, all makes, \$100 up. Kettles for all makes popcorn machines. Consolidated Confection, 1314 So. Wabash Ave., Chicago, Ill.

Burch, Manley, Orsters, Star, all electric French fry, 1/2 lb. 60 Hollywood type, theatre special electric poppers from \$250. Karmelhorn Equipment, 120 S. Halsted, Chicago 6, Ill.

Pre-popped popcorn, "ready to eat," shipped everywhere. New Star popcorn machines, also supplies. National Pop Corn Supply Co., Dept. B, 107 Commonwealth Ave., Buffalo 16, N. Y.

Manley "Lifetime," good as new, \$250. Salem Theatre, Salem, Va.

Simplex
T.M. REG. U. S. PAT. OFF.

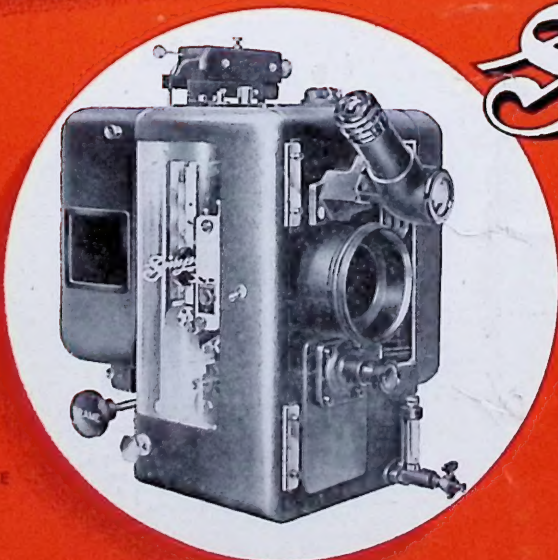
**CHOSEN
AGAIN**

**McCUTCHEN
and
RODGERS**

**SELECT SIMPLEX X-L
FOR THEIR
MIDWEST CIRCUIT!**



Theatre circuits must guarantee their patrons consistently fine motion picture entertainment in order to succeed. For they, more than any other type theatre, depend on the steady return of a satisfied audience. These chains, therefore, must have only the finest in motion picture equipment. That is why the McCutchen & Rodgers Circuit have chosen Simplex XL — the finest in motion picture projectors!



TO RELAX
SEE A MOVIE

Simplex
T.M. REG. U. S. PAT. OFF.

X • L

**PROJECTION AND
SOUND SYSTEMS**

MANUFACTURED BY INTERNATIONAL PROJECTOR CORPORATION

DISTRIBUTED BY NATIONAL THEATRE SUPPLY